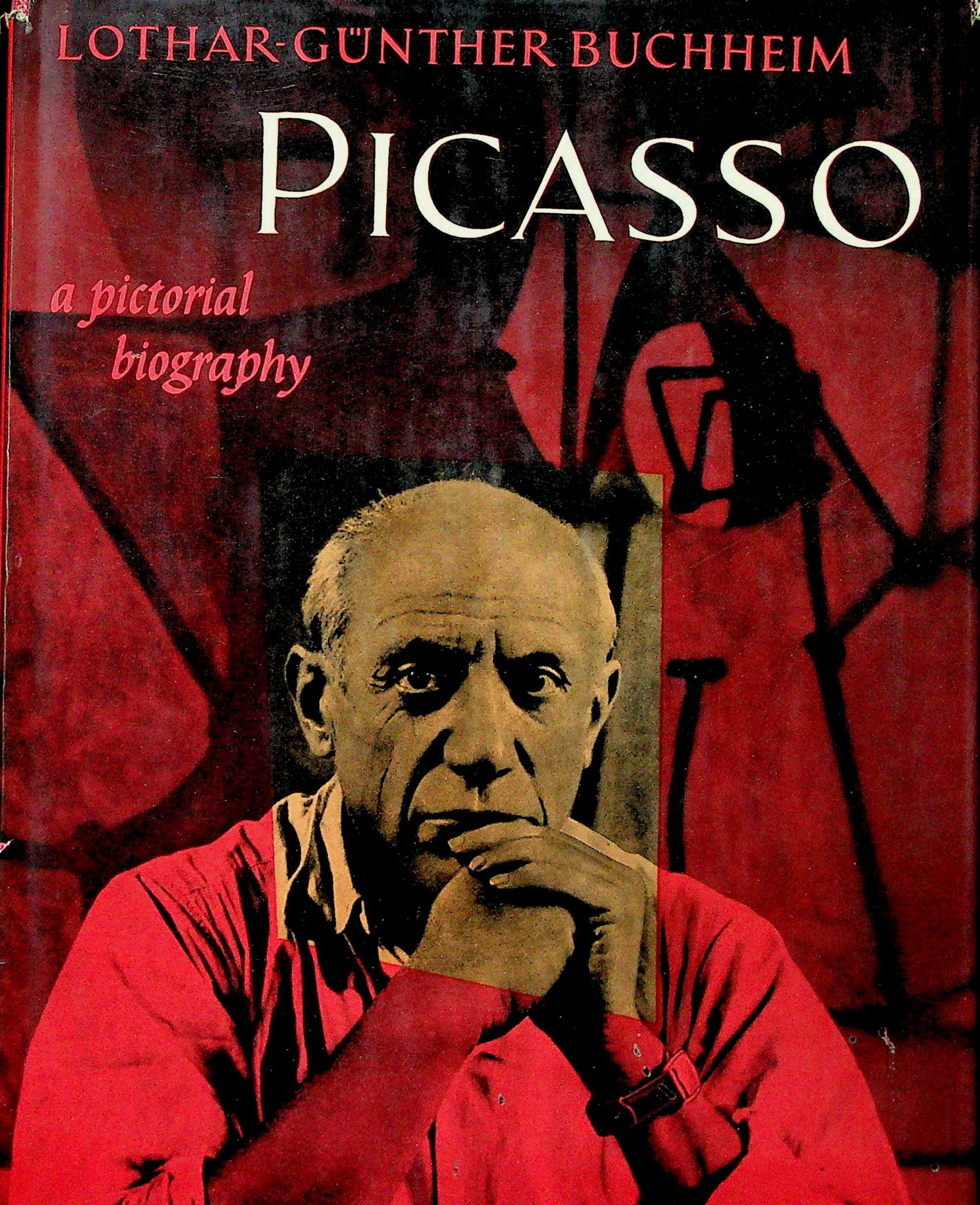
LOTHAR-GÜNTHER BUCHHEIM

# PICASSO

*a pictorial biography*



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## *a pictorial biography*

BY LOTHAR-GÜNTHER BUCHHEIM

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Pablo Ruiz Picasso is the most admired and also the most attacked painter of our time.

*Constant Metamorphoses*

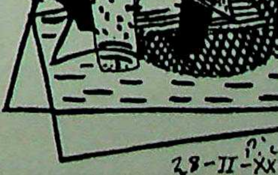
Painters and art lovers all over the world are kept in suspense by the constant metamorphoses of this great innovator. Forever changing front and making fresh sallies into the no-man's-land of art, Picasso defies all attempts to classify his work in conceptual categories or the art-historian's card-index. During the past productive decades, works which are completely different in expression and technique have followed one after the other in rapid succession. Stylistic elements one had thought long buried in Picasso's past have unexpectedly come to the surface again and been combined with other elements to produce new and surprising results.

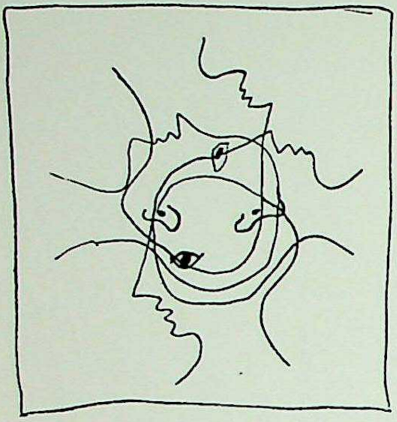
It becomes increasingly obvious that not one, but a hundred painters, each more inventive and imaginative than the last, are concealed in this stocky Spaniard with the dark brooding eyes. It is as if Picasso, by insisting on his own artistic freedom and maintaining a sturdy independence, sought to avenge the painters of all ages for their countless humiliations, for the ignominious concessions they were forced to make and for all the degradations they have suffered for the sake of convention and flattery.

*Pride and dignity*

He has been unique in preserving his pride and dignity and compelling the world's admiration even when he is playing the fool, which he undoubtedly sometimes does, to the great delight of himself and his intimates.

He has provoked storms of indignation and goaded the sticklers for academic convention until they have relapsed into the anachronistic role of iconoclasts. Picasso has been accused of charlatanry a thousand times over. Tawdry sensationalism has surrounded him with the aura of an unprincipled adventurer, a quack, a cunning swindler and diabolical seducer. Fabricated interviews have set out to expose his inconsequence, his alleged greed for money and his capacity





for hoodwinking the public. Hundreds of lying legend are woven around him, he is slandered for his political opinions and described by his bitterest enemies as a devilish monster whose sole aim is to drag the accepted canon of beauty in the mud, to upset the established order and distort man's image in horrible blasphemy.

But however much some people hate him, there are many others who like and admire him. For them Picasso is not merely a representative of modern painting, he *is* modern painting. For them he is the great inventor, the restless rebel, the magician. His work means a declaration of war on convention, bourgeois prejudices, cramping visual and mental habits, a declaration of war on the static, on routine training, on academic tradition on all that is mechanical, taken for granted or played out, sickly, moribund or dead. For his enthusiasts and supporters he is the greatest painter of our century, the protean bold discoverer, feverish to experiment, who is driven by his demons on lone expeditions to discover the dread unknown and brings back so much booty from each sortie into the battlefield of art that whole generations of young artists can live on it. For them Picasso's works are like drugs. They get into the bloodstream and act as a tremendous stimulant. Say what you will about Picasso's pictures: they are always unexpected, they always confront us boldly, with a kind of imperious summons which compels the attention of the indifferent. They always offer wonderful visual discoveries. We are brought face to face with disturbing underground forces. There is no padding, no botching, no make-shift in this painting. The Sphinx looks at us out of the hollow eye sockets of the animal skull with the stark stripped mechanism of the ball and socket. The penetration, tragedy and disturbing melancholy of this picture are unforgettable.

*Visual discoveries*

Even in Picasso's most casual arabesques and most ephemeral scribbles these drugs are at work, spell-binding, dangerous, intoxicating, sinister, perhaps even vicious. This little Spaniard has the power to conjure up demons. He is one of the great masters. Overshadowed by tragedy, he is one of the most brilliant representatives of mankind in our time. With unique clarity he calls on us to look for the possibility of salvation in confusion and disorder.

*Against tradition*

With ruthless vitality Picasso has exposed the hollowness of smug traditions which are really no more than firmly entrenched art-school teaching. In his book on Picasso, Maurice Raynal wrote that, while the whole mechanism of justice was indeed indispensable for the protection of normal human sentiments and while society had to be vigilant in safeguarding decency and fair-play, such binding and traditional rules could not be valid in the domain of art, because it was impossible to exercise a permanent censorship over creative ability.

But how few painters have kept their freedom in this sense, how many of them have been content to make slight alterations and improvements in the discoveries of others, rather than make genuine discoveries themselves! Picasso, however, has continually deserted the *via disciplinae*, to the annoyance of the methodical who believe that neat pigeon-holing is possible even in the spiritual domain, because he knew that it was possible to acquire dexterity and achieve pleasing results by following the academicians, but not to make the great discoveries which alone transform painting into a spiritual experience.

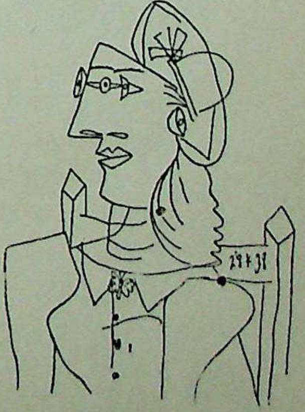
*Painting as a spiritual experience*

In order to evaluate Picasso's importance for modern painting—and not only for painting, but also for sculpture and the graphic arts—we should first rid ourselves of the idea that it is the painter's task to use brushes, colours and canvas to point a moral or compete with the camera in the exact reproduction of his subject for the sole purpose of 'decorating' an empty space on the wall. We must realize that Picasso's pictures are not created merely for their aesthetic aspect. As far as he is concerned there is no binding relation between everyday accepted appearance and artistic form. He is far more interested in transforming objects into signs and symbols; painting to him is a spiritual act and many of his pictures are even intended as protests in the political sense.

In the realm of art there are diligent journeymen who do their work honestly and no one should blame them for that. On the one hand, there are the guardians of tradition who consolidate and improve what has already been achieved with careful constant endeavour; and, on the other, there are the great revolutionaries who boldly set themselves above all traditional rules and question all the supposedly inviolable positions and viewpoints. Picasso is one of these.

The pictures he paints are obviously not for those who cling to outmoded, lazy ways of thinking and seeing, who look for edification in painted idylls and want a neatly framed, innocuously portrayed slice of nature on their walls rather than visual problems or the disturbing visions of a seer.

Attempts have been made to expose Picasso as a facile trickster; he has been accused of deliberate seduction *à la* Pied Piper of Hamelin, of cynical misdirection and blasphemous charlatanry. He has repeatedly been called a magician, but people were not unconscious of the ambiguity of this designation and many of them took it in the sense of a conjurer who uses mirrors to hoodwink and deceive the public. Sensational journalism is constantly trying to provide its readers with attractive copy about Picasso in the shape of 'Sensational Disclosures' of his private life. But however varied and colourful his life

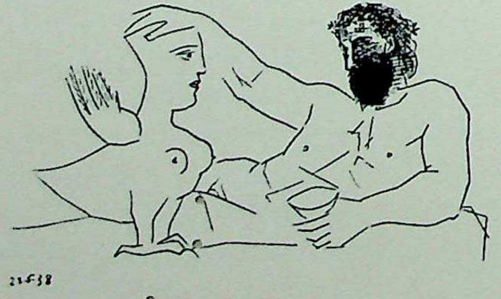


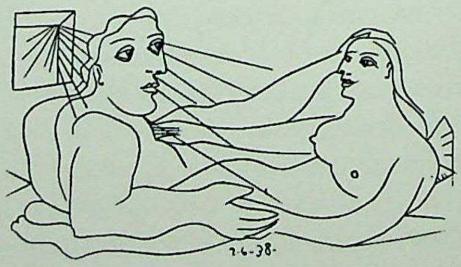
*Impulses*

may seem, it is fundamentally not sensational at all. His life is his work. His best and most revealing biography is to be found in his painting, drawing and sculpture. He needs the atmosphere of love and friendship. He needs it for his work. Even the most intimate human relations are closely bound up with his work. Women have played an important part in the artist's life. Without them there would be none of those cheerful scenes of rustic peace and serene motherhood. But they are also important to him as providing a constant supply of new impulses for his creative work, along with his friends, his surroundings, private occurrences and big political events.

*Profit from trifles*

Admittedly Picasso has fallen into disrepute with many people because sharp-eyed dealers have not overlooked the fact that waste from his studio, unfinished work and casual scribbles find their way into the wastepaper basket. They insisted on turning even his rejects into hard cash, so that it sometimes almost seemed as if the cloths he used as paint rags had been gathered up, put on stretchers in expensive frames and made the objects of speculation. In answer to pressing requests from many publishers, Picasso fobbed them off with a few crayon drawings for the 'De Luxe Editions' on which his name was supposed to be the attraction. As so-called 'original lithographs' they served to increase the value of inadequate publications and strictly speaking were no more than trifles. One publisher, who asked Picasso for a text for his book and received instead all the letters of the alphabet scribbled in wild confusion on square sheets of paper with the injunction to use the letters to compose his own text, found this kind of introduction very fashionable and witty. He printed the pages of letters exactly as Picasso had submitted them. Some people may find this quite absurd. But is Picasso to blame for it? Is it his fault if snobs and ignoramuses acclaim his bizarre fancies as artistic revelations? Misia Sert, the wife of the Spanish painter Sert, who was friendly with Picasso for many years, wrote in her memoirs: 'The dealers and the men who consecrated themselves the priests of his religion definitely did him a great deal of harm. . . . Under the miserable pretext of wanting to *épater les bourgeois*, men have often gone to the edge of the abyss. . . .'

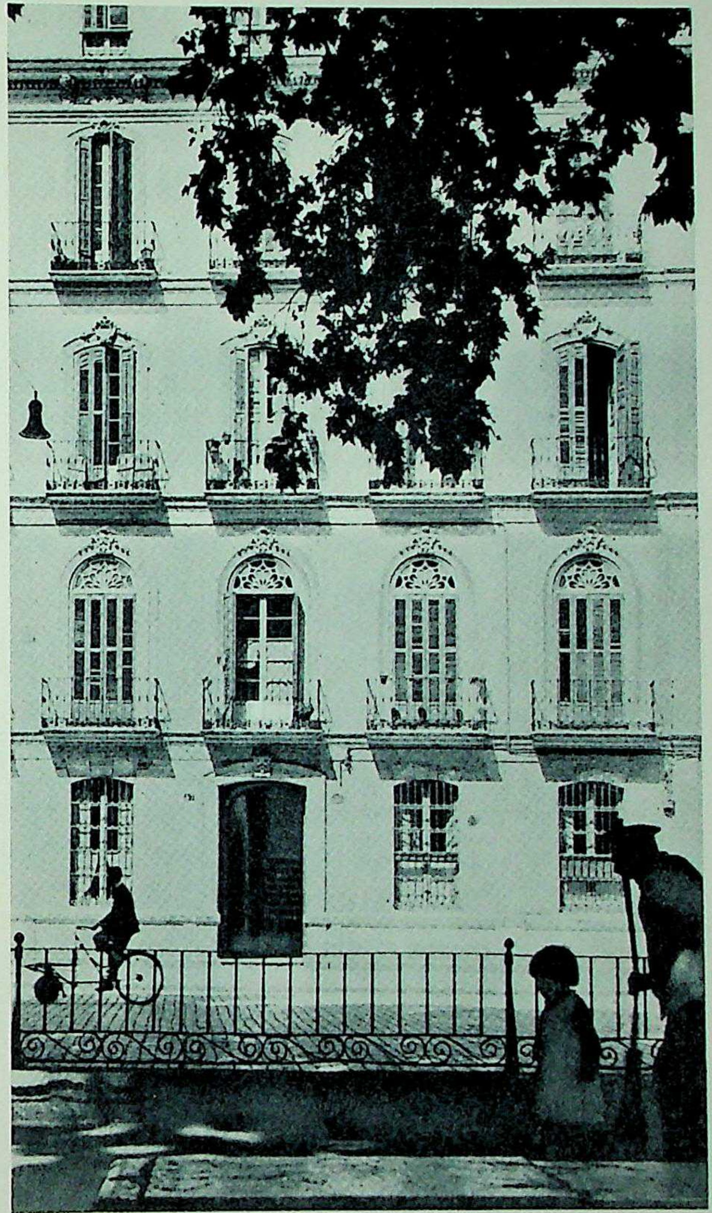




Pablo Picasso was born at 9.30 p.m. on 25 October 1881 in No 36, Plaza de la Merced, Malaga. He was the first child of the painter José Ruiz Blasco, of New Castilian descent, and his wife Maria Picasso Lopez, who was of Andalusian origin and had Arabic blood.

In the neighbouring church, the boy was christened Pablo, Diego, José, Francisco de Paule, Juan, Nepomuceno, Crispin, Crispiniano de la Santisima Trinidad. Picasso was his mother's name. In his youth, he bore the names of both his father and mother, as is customary in Spain, and signed his pictures 'Ruiz Picasso'. Later he adopted his mother's distinctive name and signed them simply 'Picasso'. His father, José Ruiz, was drawing master in the provincial School of Arts and Crafts, known as the 'Escuela de San Telmo', at Malaga. Many of his ancestors on both sides had possessed artistic talent and dabbled in painting without becoming painters. It seemed as if the whole family's artistic skill had been saved up so that it could finally be given powerful and concentrated expression by Don José's son.

Picasso's father was not sure enough of his own talent to accept the risks of a career as an independent artist. When he took up the appointment of drawing master in the San Telmo School of Arts and Crafts, it meant the end of his



The house where Pablo Picasso was born, in the sunny Plaza de la Merced at Malaga

*Picasso's father* worries, the long waits for commissions, the tedium of complying with his patrons' wishes. He was not a fighter by nature, but an honest painstaking painter who had to think of his family, his wife and three children, Pablo, Lola and Conchita, the youngest.

*At Malaga* Picasso spent his childhood at Malaga, the Mediterranean port, the city, according to the famous saying, 'of burning sun and ice-cold shadows', which was full of violent contrasts and contained as many potentialities in its shifting aspects as Picasso's own work.

The house in the Plaza de la Merced was too small for the large family. Fortunately for Don José he had his own studio in the city Museum. There he could at least paint his pictures of pigeons in peace. Pigeons and flies were his speciality. Later Picasso told his friend Sabartès, who has more or less been the Boswell in his life, about his father's paintings of pigeons: 'One day he painted an enormous picture, which depicted a dove-cote, with lots of pigeons on their perches. Imagine a cage with hundreds of pigeons in it. With thousands of pigeons—thousands and millions. . . .' He always said 'millions of pigeons', quite seriously.

His father had financial worries: there were five in the family now. He had to give private lessons. Nevertheless, he did not deprive himself of the pleasure of going to the 'toros', and little Pablo accompanied him to the bull-ring. These youthful excursions made a profound impression on him. Throughout his long life, the memory of them kept coming to the surface; Picasso has never stopped painting bull-fight scenes.

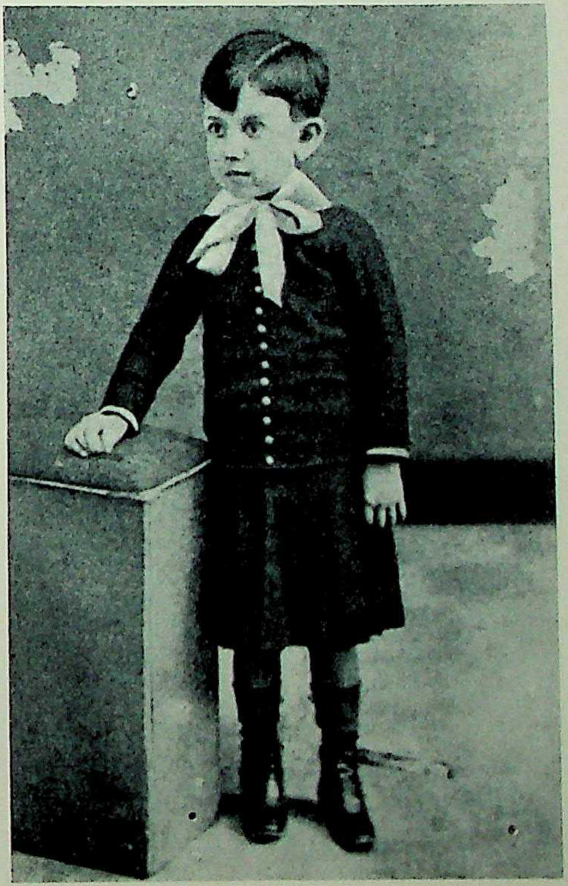
*Bull-fights*

Young Pablo was a self-willed, even an obstinate child. He was a bad pupil. During lessons, he stared fixedly at the clock, instead of paying attention. The slow movement of the hands held him spellbound. Finally he was sent to a private school. But even there he managed to avoid instruction. Fortunately the headmaster was a friend of his father's and made allowances for him.

Pablo would not go to school at all unless he could accompany his father,

◄Left: Picasso's mother,
Doña Maria Picasso Lopez de Ruiz

Right: His father, Don Jose Ruiz Blasco



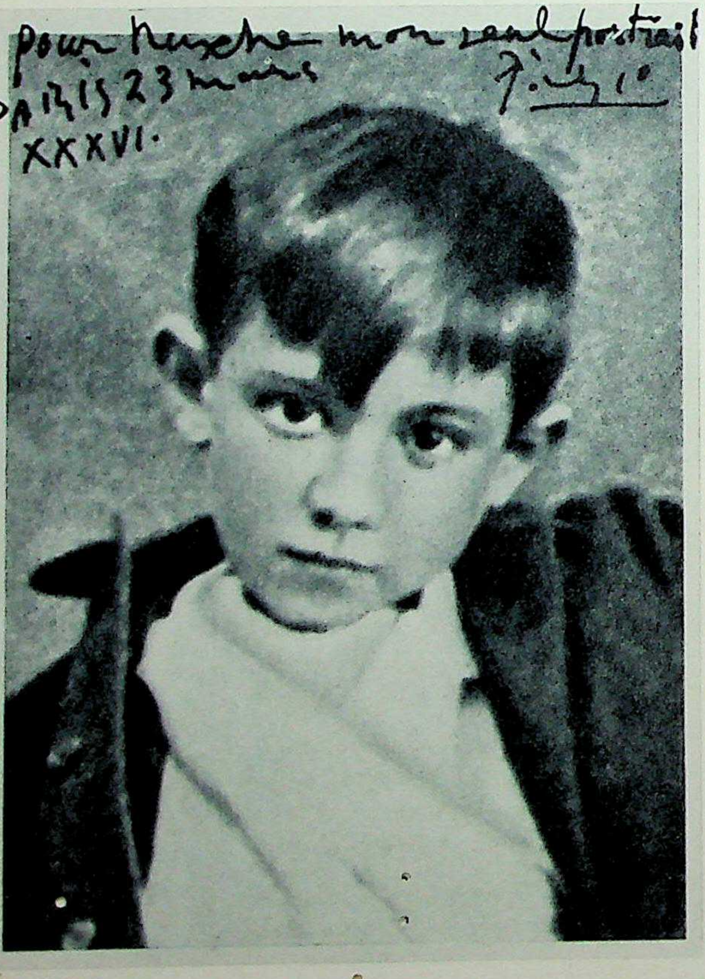
Pablo Picasso, aged four

who went in the same direction. At the time his father was working on another picture with pigeons in it. A single bird served him as a model and he painted it from various angles. When his day's work was done, he took the pigeon home with him, because there was no one to look after it in the Museum. In the morning he carried it in his pocket with only its head poking out. When father and son reached the school, Pablo begged to be given the pigeon as a hostage, so that he could be sure that his father would not fail to fetch him again at one o'clock, otherwise he would not stay at school.

*Pablo at school*

'But you can't take the pigeon into the class with you. The other boys will laugh.' The two of them stood in the street; lessons had already begun. 'Let them laugh!' said Pablo.

'No, it's impossible! I need the pigeon for my painting!' Pablo sensed that his father was yielding and ready to make a bargain, and quickly added: 'Give me your brushes then!'


Pour Nusche mon seul portrait
PARIS 23 mars
XXXVI.
Picasso

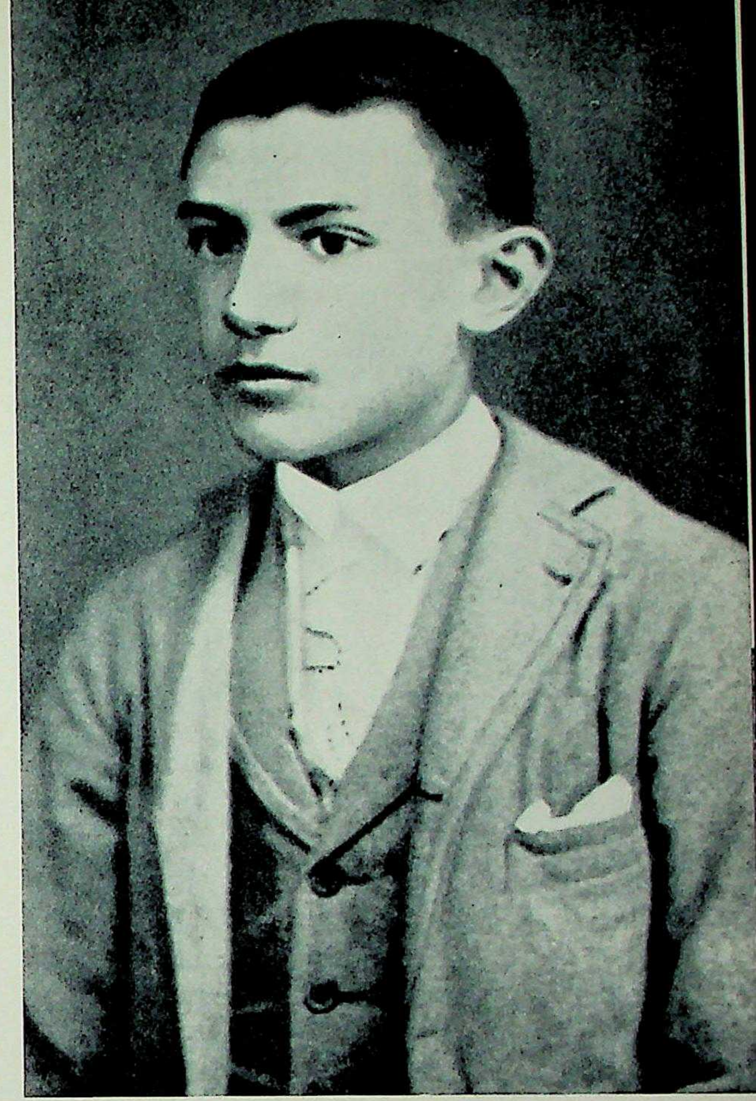
This picture of Picasso as a boy is inscribed:
'Pour Nushe—mon seul portrait'

Don José had taken his brushes home as usual so that he could wash them properly. Now he held them in his hand like a bouquet.

'I need them even more! How can I paint without brushes?'

'Then give me your walking-stick!' Now Don José knew that he was defeated. He gave in to his son's whim and handed over the stick which Pablo solemnly carried into school like a candle in a procession.

Even at that early age, the knowledge that he could get his own way left its mark on Picasso's character. Later he absolutely refused to recognize conventions, ties or any kind of restriction. He always lived as he wanted, even at the cost of loneliness. He was always going to be the one who called the tune. He would play the fool and anyone who laughed at him would pay dear for it. His will alone would govern all his actions.



Picasso at the age of 15

Even before his parents moved from Malaga to Corunna, they were worried that Pablo would not be able to pass the examination there after all his laziness and lack of attention in school. They wanted to see him make something of himself at all costs. His father had no connections in Corunna. Then he had the idea of having Pablo examined in Malaga for the school in Corunna. The examination was a pure farce. The boy knew nothing. Sums were a torment to him. Nevertheless Pablo received his certificate and carried it happily home; he was glad for his mother's sake, because he loved her most of all. His mother had an unswerving belief in her son's mission. Even later, during his abrupt changes of front and bold pioneering of new developments, she never faltered but defended her son against the whole world. She listened only to the dictates of her heart.

His grandmother, his mother's mother, was also very fond of little Pablo. This old lady had a wonderful imagination. She was continually telling him strange stories of her own invention which stirred his imagination. No sooner had Pablo heard these stories than he made them even more fantastic and told them as his own. In this the boy already gave evidence of the ability to adapt, transform and reproduce material he had absorbed which later became so marked and for which the mature artist was attacked by malicious enemies. Admittedly Picasso has often been stimulated by the pictures of other painters, including those by his own contemporaries, but 'stimulated' is the operative word; he has never plagiarized. He once said: 'People say that I steal from my closest friends; but when I visit the studio of a colleague who spreads that sort

*Absorption and effusion*

of story, I find nothing worth stealing.' He has never denied that he uses everything he lays eyes on as raw material, as a stimulus for his plastic imagination, and that he values the impulses which emanate from a picture quite as much as the impressions a landscape or a still-life make on him. But what he makes out of them is always a Picasso. That is all that matters.

*His visual sense*

Even as a child Picasso had an insatiable appetite for making pictures. Seeing was everything to the young Pablo. He lived with his whole being concentrated on the visual sense, just as the infant prodigy Mozart lived for hearing. Picasso came into the world to paint in the same way that Mozart came into the world to make music. Both children made a beeline for their goal. There was no delay, almost as if they had had a contract to fulfil within a time-limit. Pablo began to draw and paint when other children were still playing marbles. He was soon to outdo his father.

*Corunna*

In 1891 the family moved to Corunna on the Atlantic. The sea voyage was the cheapest form of transport for a large family with all its belongings. The ship went through the Straits of Gibraltar and then steamed northwards along the west coast of Spain. This voyage provided Pablo with a wealth of impressions, so strong that he forgot his fear of the new school: life on board ship, the far horizon, swarms of sea-gulls which hardly ever left the ship, the reddish strip of coastline on the starboard side—and the whole family being sea-sick. His mother barely survived the voyage. In Vigo the family left the ship and completed the journey by rail.

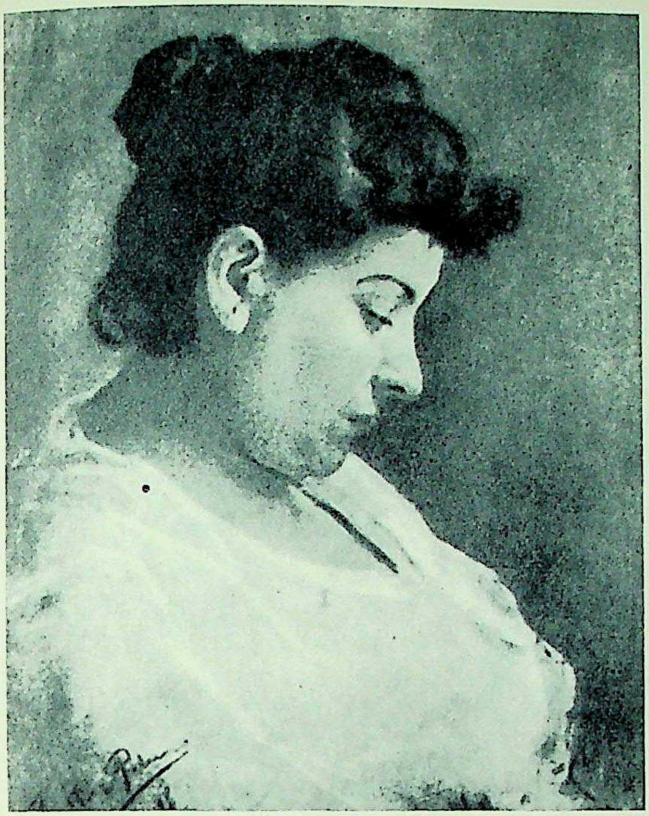
Don José had been given an appointment in Corunna as a drawing instructor at the Instituto da Guarda. After a brief stay in miserable lodgings, the family settled on the second floor of 14 Calle Payo Gomez.

Living in Corunna was, to Picasso's father, like being exiled. He was not at home there and soon lost all his courage. There were no bulls, none of his café friends. He sat by the window in the gloomy flat for hours, staring at the rain clouds driving in from the Atlantic. It rained and rained. Underneath a caricature which Pablo drew at the time, he wrote: 'Now the wind has set in too and it will go on blowing until there is no more Corunna.'

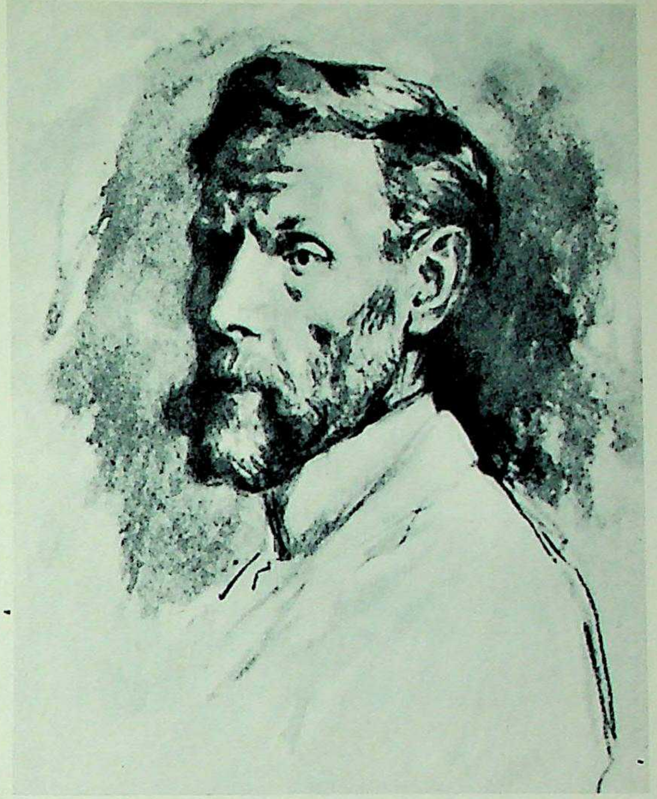
*His father's lethargy*

Life became sadder and sadder. Don José had almost given up painting. His lethargy paralyzed the whole family, and a gloomy atmosphere prevailed. The most he could do was to paint a small picture of pigeons from time to time. But he could not concentrate enough to reproduce the stance of the feet exactly. The young Picasso performed the task for him. Later Picasso related how his father cut the feet off a dead pigeon and fixed them in the position he wanted on a board, after which it was his job to make an exact copy of them.

Already Pablo showed quite exceptional talent. He painted his first oil



Picasso's pastel portrait of his mother
shortly after the family's move to Barcelona in 1895



The picture of his father, Don Jose,
was painted a year later in 1896 (water colour)

*First works*

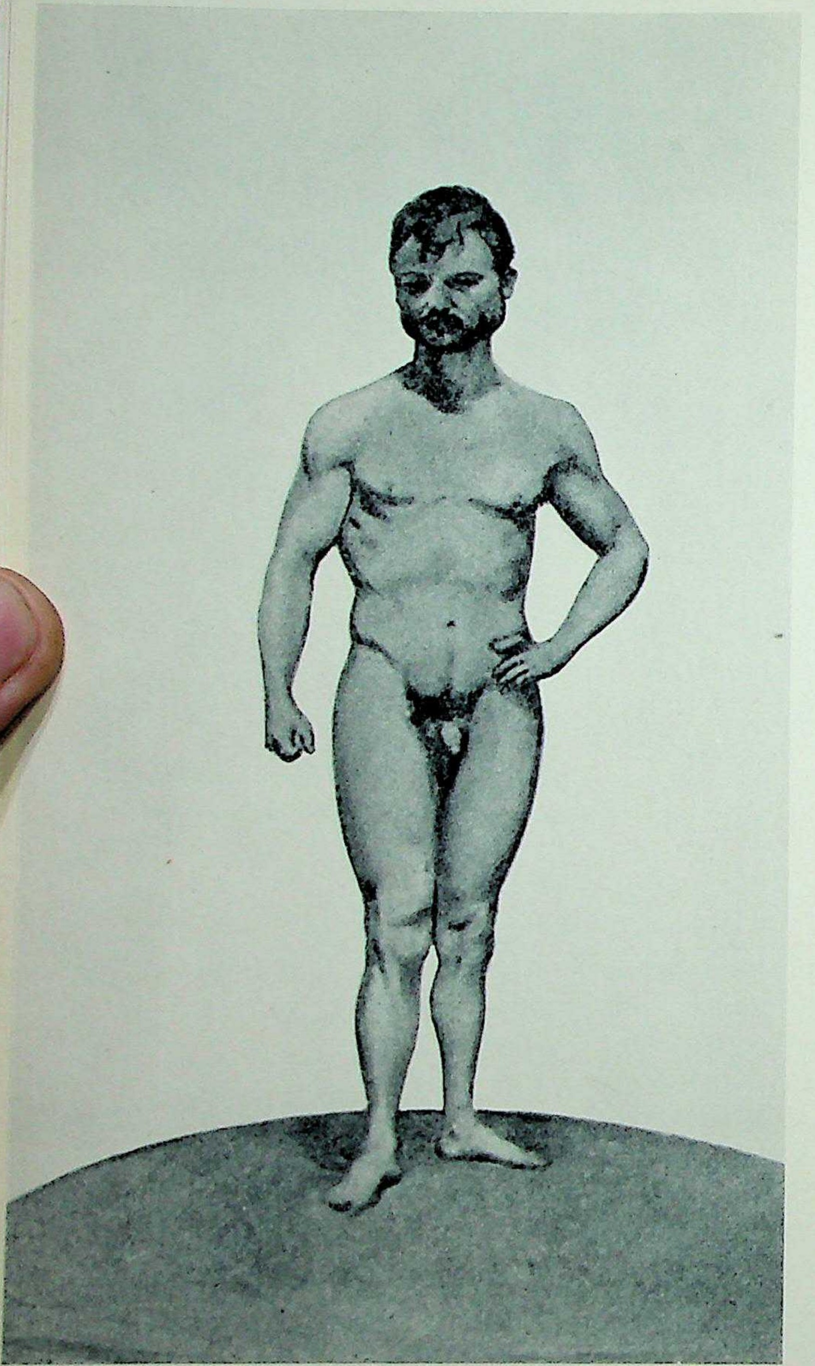
painting at the age of nine. It is significant that this picture represents a scene from the bull-ring: a picador on horseback and two men and a woman behind the barrier. His parents encouraged him to continue painting. Their praise gave Pablo self-confidence. He used every free minute, drawing and painting feverishly; at school he did the bare minimum of work.

Like an old carpenter handing down his plane and saw to his son, Picasso's father presented him with his palette and brushes in 1894. It was a solemn moment. Young Pablo understood the great responsibility placed on him by his father's renunciation. He was then 14 years old.

In July 1895 the family went to Malaga to spend the holidays 'at home'. At the end of September there was a new move, from the west of the Iberian peninsula to the east, from the Atlantic back to the Mediterranean again, from Corunna to Barcelona. The family settled there in Nº 3 Calle de la Merced.

*Barcelona*

Don José had been appointed art-teacher in the Barcelona Province Art School known as 'La Lonja'. But his new duties and the new environment did



*The Naked Man*—
The work submitted by Picasso
for the entrance examination to the art school
in Barcelona

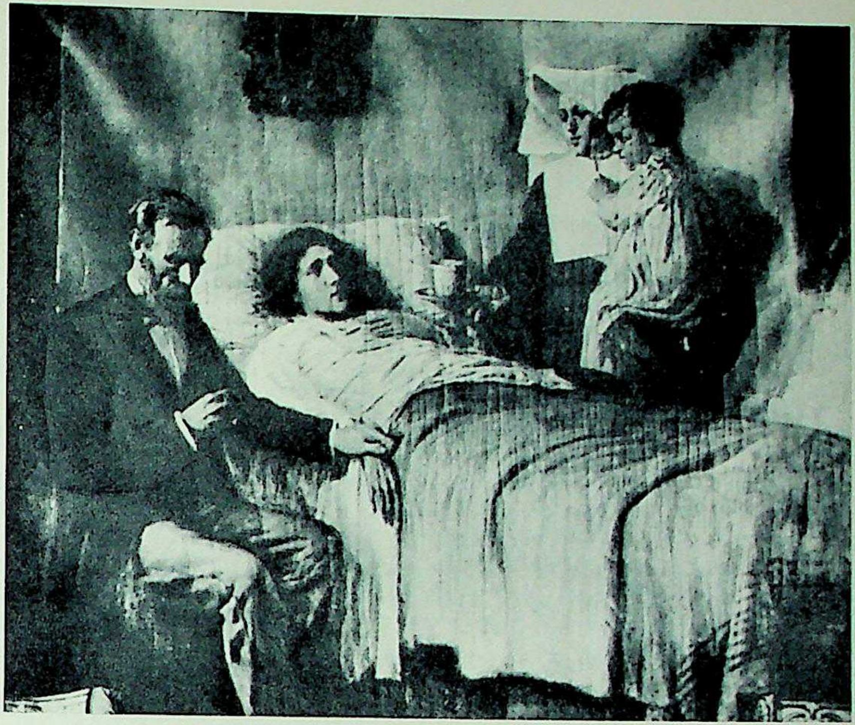
not suit him. As at Corunna, depression was again the order of the day.

Barcelona was too modern and too noisy for him. He had no friends there. The school was only a few yards from the flat, but he got little pleasure from teaching. The portraits which the youthful Pablo drew or painted of him show only too clearly that he was a man at odds with the world.

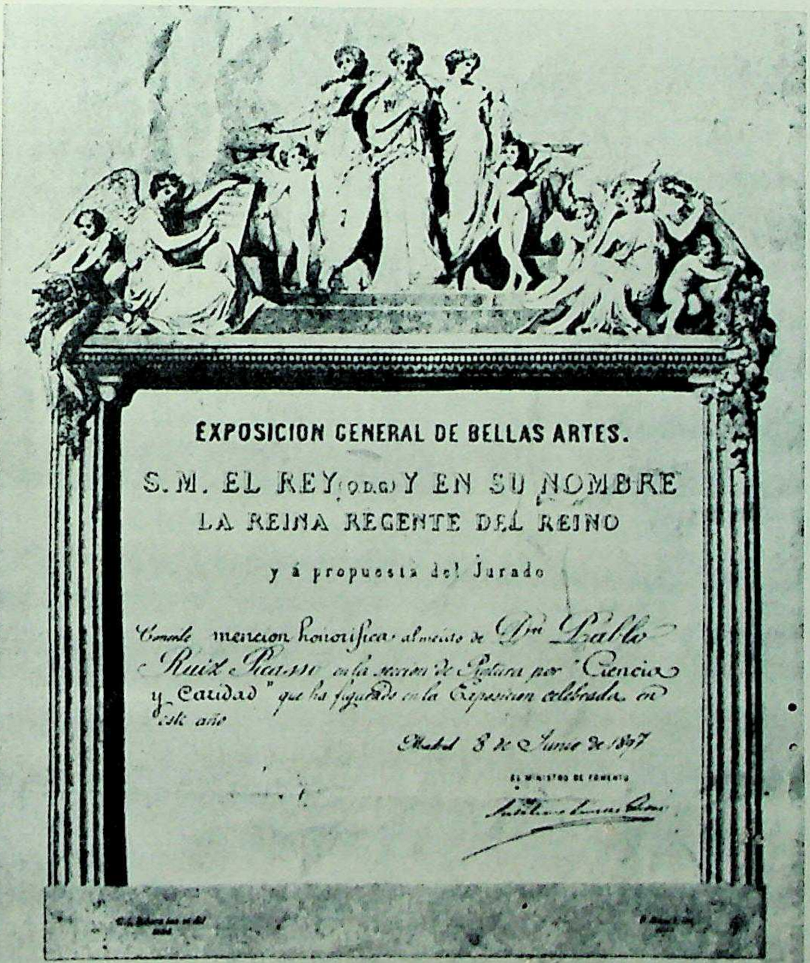
Pablo competed for a place at 'La Lonja'. He completed the task for the entrance examination, for which a month was allowed, in a single day, to the astonishment of the teachers. He was admitted to the school in 1896. Picasso's work for the examination has been preserved. He has not altered his model, a naked man, to match accepted ideals of beauty, but drawn the male nude exactly as he saw him. Pablo's eyes had already shown their integrity.

At this time he painted the water-colour of his father with his head supported on his right hand. It already showed considerable mastery. The City Museum at Malaga possesses another water-colour from 1895: Don José in profile wrapped in a rug and wearing a nightcap. In the same year the young boy produced a pastel profile of his mother wearing a white blouse.

His father rented a studio for the fifteen year old Picasso, an attic room in the Calle de la Plata. The picture *Science and Charity* was painted there. Don José



His father posed for the doctor
in this youthful picture,
*Science and Charity*



EXPOSICION GENERAL DE BELLAS ARTES.

S. M. EL REY (q. D. g.) Y EN SU NOMBRE
LA REINA REGENTE DEL REINO

y á propuesta del Jurado

Concede mencion honorifica al mérito de Dn Pablo Ruiz Picasso en la seccion de Pintura por "Ciencia y Caridad" que ha figurado en la Exposicion celebrada en este año

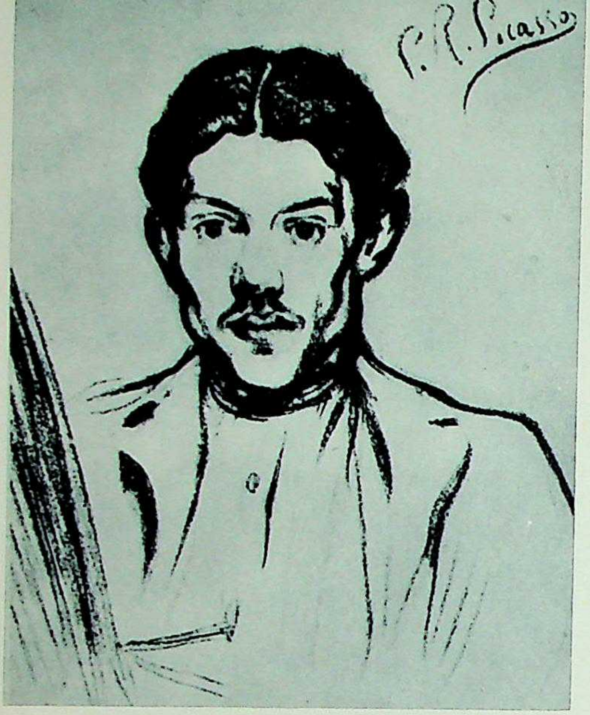
Madrid 8 de Junio de 1897

EL MINISTRO DE FOMENTO

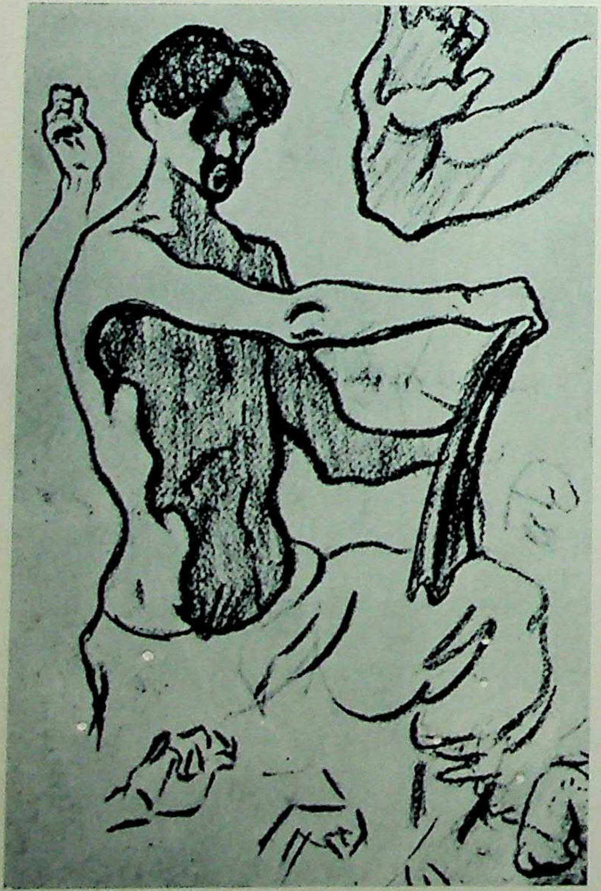
Diploma of the
Madrid Fine Arts Exhibition
which Picasso received
for the picture reproduced
above

thought of the title. The picture shows a doctor and a nun by an invalid's bedside. The doctor, for whom his father acted as model, is taking the patient's pulse. Pablo received his first public recognition for this picture. It was awarded an honourable mention at the Madrid Fine Arts Exhibition in 1897. Picasso has carefully preserved the diploma he was given.

The whole family was now considering what should be done with this infant prodigy. His Uncle Salvador advised sending him to Madrid. Pablo had already been in Madrid with his parents in 1895, but only for a short time. Now —it was October—he made his way there alone. His parents expected a great deal from this journey. They wanted Pablo to make his career as a painter in the capital. His first success was not long in coming. Pablo passed the entrance examination to the course for advanced pupils as brilliantly as in Barcelona. He was admitted to the Royal Academy of San Fernando. At first he lived in the Calle San Pedro Martir. He soon moved to the Calle Jesus y Maria and from there to the Calle de Lavapies, in family *pensions* in each case. This business of constantly changing his district, the need to see four new walls around him, was a kind of obsession which Picasso never quite got over. Later he kept several lodgings going at the same time as winter quarters and a number of summer residences as well. He needed the constant change of surroundings as a stimulus for his work. He has never felt the urge to make long journeys, but he has kept continually on the move within the towns in which he has lived.



*Self-portrait*, 1897 or 1898—
the first picture which
was signed 'Picasso' instead of 'Ruiz'



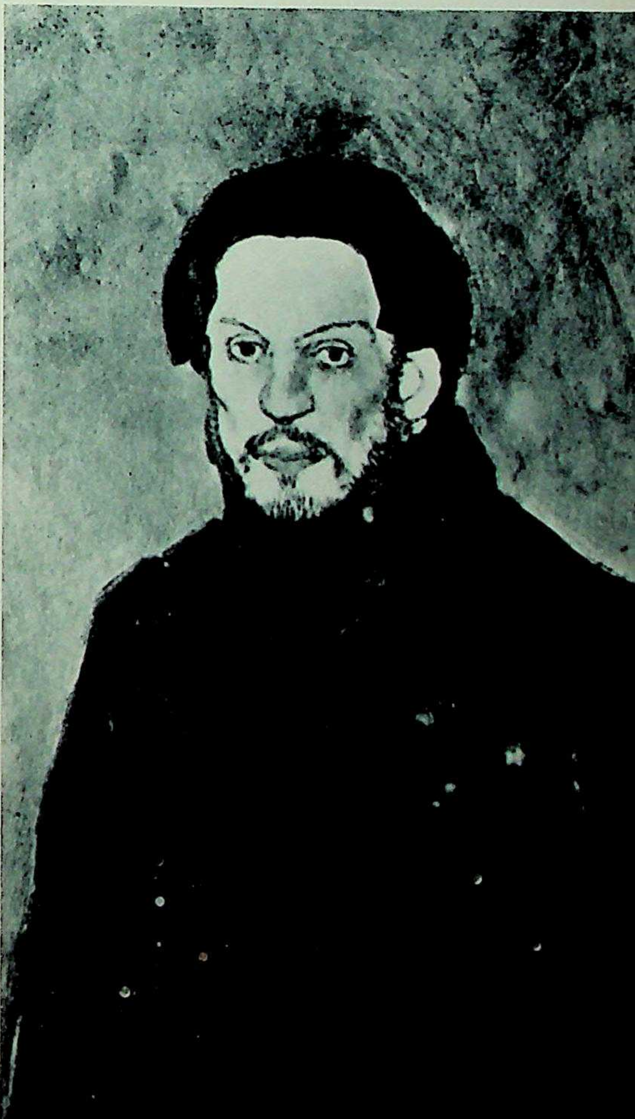
Picasso was his own model for this charcoal drawing made in 1897

He soon tired of the Academy with its doctrinaire instruction. The lectures and the life-classes were equally dull. Picasso haunted the Prado Museum where he received more impressions than he could comfortably master. He had an inner compulsion to paint, but not merely to copy the conventional poses of a model. Soon he longed to be back with his circle of friends in Barcelona, but he did not dare to write and tell his parents. Then he fell ill with scarlet fever, which was reason enough for his immediate return. His parents could not blame him for coming home because of ill health, although their hopes of Pablo's becoming an art-teacher were dashed. Pablo had already tasted freedom. An attempt by his parents to make the idea of marriage to a cousin congenial to him was also frustrated by his love of independence.

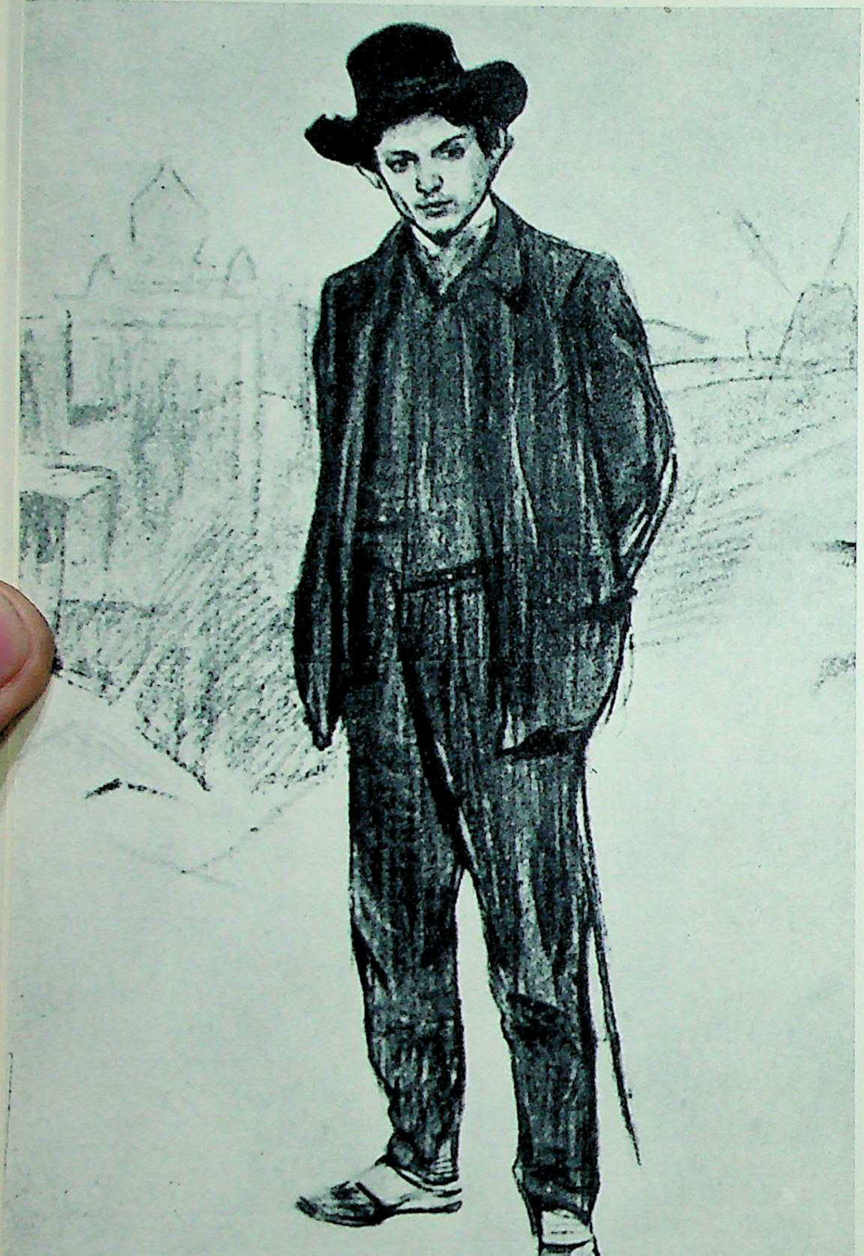
*In the country*

Pablo did not stay long in Barcelona. He went to Horta de San Juan in Catalonia with his friend Pallarès in order to build up his health again. He lived there with his friend's family. Horta de San Juan was a poor village. It was all quite different from Barcelona: the business of living was taken seriously, and life was simple and full of dignity. Pablo felt at home in this rocky countryside. The simple life, the 'Catalan roughness, the goodness of truth', strengthened him in more ways than one. He helped on the farm, he learnt how to milk cows, to clean out the stables, to drive a horse and cart. Long afterwards, he declared that he had learnt everything he knew there.

In April 1898 Picasso returned to Barcelona. He went to live in the home of one of his friends at 1 Calle de los Escudilleros Blancos. They had only one pair of gloves between them. As they still wanted to appear well dressed, they agreed that Pablo should wear the right hand glove and his friend the left hand one. They kept the bare hand in their pockets. Picasso was at home again. In spite of the forbidding family atmosphere, he felt at his best in Barcelona. His old circle of friends had welcomed him back enthusiastically. Malaga and Corunna were provincial



*Self-portrait,* painted by Picasso between 1901 and 1903



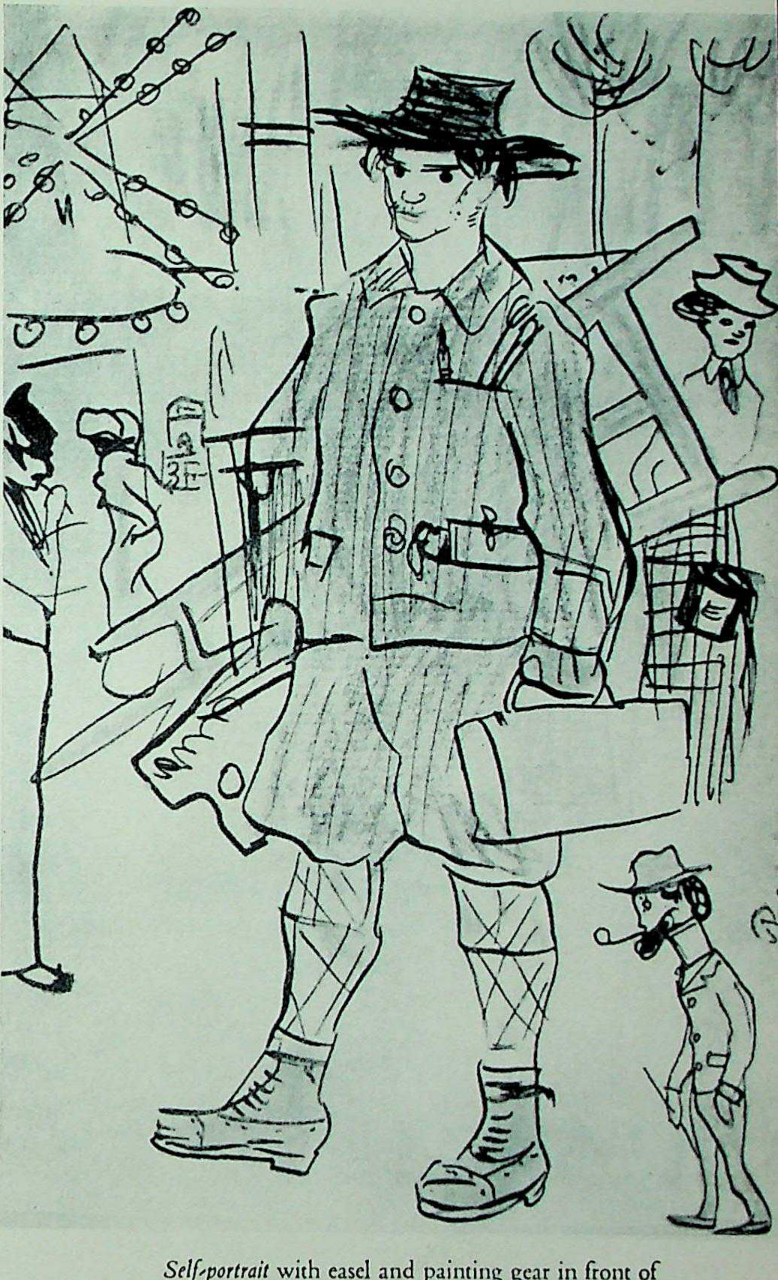
Young Picasso in the summer of 1901, as the Spanish painter Casas saw him

towns: Malaga—the town of his childhood; Corunna—the town of his first artistic efforts. Madrid was a half-way house without positive experiences, a colourless and cosmopolitan capital city. But Barcelona became his spiritual home. At the time there were few cities in Europe to equal it as an artistic centre and there were all kinds of influences for Picasso to absorb. The early *Jugendstil* had its spiritual flowering here. Modern poetry and painting were enthusiastically discussed. The ideas and slogans of the avant-garde all over Europe were warmly received. Here Picasso first met Catalan Modernism, that peculiar mixture of French Symbolism, German *Jugendstil* and northern Neo-Romantic Gothicism. Curiously enough, Barcelona's young painters and writers did not look to the French capital for salvation in their rebellion against tradition and the past but had their eyes firmly fixed on Germany. They discussed Nietzsche and Schopenhauer and were passionate Wagnerians. Böcklin's pictures were as well known as Liebermann's and Trübner's. The Pre-Raphaelites also made their influence felt. The works of Maeterlinck, Ruskin, Ibsen and Verhaeren were read.

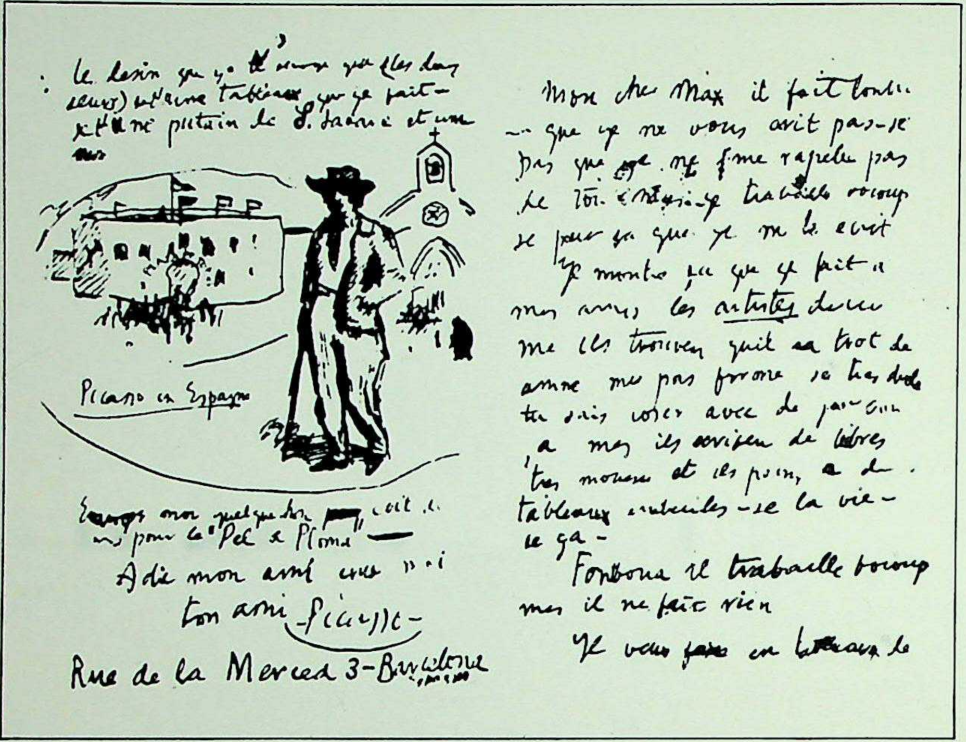
Pablo imbibed the new influences feverishly. It is a point to remember that as his parent's idol he was given a strict Christian upbringing. He had respected the accepted ideals of religion, history, art and literature. From the age of 15 onwards he had studied Flemish, Spanish, Italian and French painting, in short everything to be found in the galleries. Now he suddenly found himself among a gang of rebels to whom all these things no longer meant anything. The great meeting-place was 'Els Quatre Gats' ('The Four Cats'). It was a combination of bar and *café-concert,* modelled on a similar establishment in Paris. The sculptor Pablo Gargallo, who later executed an admirable head of Picasso, was one of the habitués. The 'Four Cats' were the founders of the café: Père Romeu, Ramón Casas, Santiago Rusiñol and Miguel Utrillo. In Barcelona Picasso also met the poet Jaime Sabartès, his devoted companion and later his secretary.

Picasso entered this circle of friends as a recognized painter whose work had been awarded medals. Already he was able to make an adequate but arduous living by his painting. He was industrious, accepting every commission offered him, and he also worked as an illustrator for reviews. His first drawings were published in the review *Joventut* (*Youth*) in 1900.

How was the aspiring young artist painting at this time? Foreign influences, as yet unassimilated, were still clearly discernible in his drawings and paintings. Steinlen often served as a model. Then there were traces of Gauguin, but the most marked influence of all was that of Toulouse-Lautrec. But the very fact that he



*Self-portrait* with easel and painting gear in front of the Moulin Rouge in Paris, 1901



Mon cher Max il fait longt...
... que je ne vous écrit pas — ce
n'est pas que je ne me rappelle pas
de toi mais je travaille beaucoup
c'est pour ça que je ne t'écrit
Je montre ce que je fait à
mes amis les artistes d'ici
mais ils trouvent qu'il a trop de
âme mais pas forme ce très drôle
tu sais causer avec de gens comme
ça mais ils écrivent de livres
très mauvais et ils peins de
tableaux imbéciles — c'est la vie —
c'est ça —
Fontbona il travaille beaucoup
mais il ne fait rien
Je veux faire un tableau de

ce dessin que je t'envoie (que les deux
sœurs) c'est une tableau que je fait —
c'est une putain de S. Lazare et une
[illegible]

Envoyez moi quelque chose [illegible] écrit de
toi pour le "Pel y Ploma" —
Adieu mon ami écris moi
ton ami -Picasso-
Rue de la Merced 3 - Barcelone

Illustrated letter to his Paris friend Max Jacob, written in Barcelona in 1902

chose such models showed remarkable boldness, sure taste and good judgment, especially when one remembers what the contemporary 'official painting' admired by the public looked like, the sort of pictures that hung in galleries and salons in elaborate gold frames and the painters who were showered with gold medals. Lautrec meant striving for truth, integrity, turning one's back on artificial 'beauty'. Lautrec meant humanity, nervous vigour, consummate draughtsmanship, passion.

*Ramón Casas* The idol of advanced artistic circles in Barcelona was Ramón Casas. In Paris Casas had studied the pictures of Forain, Steinlen and Manet in minute detail and developed a spirited line which he used in effective alliance with the styles he had absorbed. It was the fashionable thing to have one's portrait painted by Casas. The review *Pel y Ploma* (*Fur and Feather*), which beat the big drum on Casas's behalf, but also published some of Picasso's drawings, was owned by none other than Ramón Casas himself.

One day Pablo and his friends had the idea of disputing Casas's pre-eminence. Was he the first to think of organizing an exhibition in the small theatre of the 'Hostal d'els Quatre Gats' or was it his friends? Spurred on by them, Picasso rapidly executed a series of portraits. His models were not the city notables or visiting celebrities who sat for Casas, but his friends: long-haired painters and writers, actors and sculptors. Apart from that—what a difference in the venue of the exhibition! On the one hand the 'Sala Parés' with its carpets, elegant wall space and distinguished gold frames, on the other Père Romeu's *café-concert* modelled on the 'Chat Noir' in Paris and situated in the Calle de Montesion. It was not a popular success. But a series of brilliant drawings resulted; they were more significant, more clearly defined, more concentrated, more biting than the stylized work of Casas who was preoccupied with achieving a good likeness.

*Casagemas*

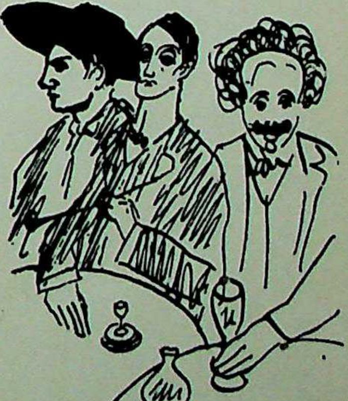
In the studio which he shared with his friend Casagemas in the Calle Riera de San Juan from January to September 1900, Picasso's drawings were not restricted to portraits; he also worked on street-scenes, impressions of cabarets, brothels and bull-fights. Sometimes he heightened the effect of his drawings with pastel or gouache. Two of them were published in *Joventut* on 12th July and 16th August 1900.

*First Paris journey*

From time to time one of the circle of friends would break loose and leave for Paris. The city drew these young Spaniards to it like a magnet. Ramón Casas, Miguel Utrillo, Santiago Rusiñol, one after another they made the journey and went into raptures on their return: 'That's something like a city! The galleries, the studios—that's where things are being done!' The siren call was irresistible. At the end of October Picasso packed up his painting gear and went to Paris with Carlos Casagemas. Paris meant at the same time elegance and poverty, inspiration and fulfilment and a bitter struggle for the bare necessities of life. He knew that he could not stay there for ever; this was only a reconnaissance trip. Neither of them came from wealthy families. Only in Barcelona were they assured of food and lodging. Picasso alternated between Paris and Barcelona for three years. He finally settled in Paris on his fourth journey.

Pablo made some sketches of his first journey with Casagemas. Fortunately they have been preserved. He depicted himself as a young painter with his easel on his back, an adventurer into the unknown.

The pair rented a studio at 49 rue Gabrielle which had previously been occupied by their compatriot Nonell. They enjoyed Bohemian life to the full. They visited the variety theatres and the cafés, they sauntered along the boulevards and down the narrow alleys. Other Catalan friends accompanied them. The Louvre and the Musée du Luxembourg offered a wealth of impressions. Picasso absorbed them all avidly. He worked like a man possessed; he was bursting with energy. Berthe Weill, the picture-dealer in the rue Victor Massé,



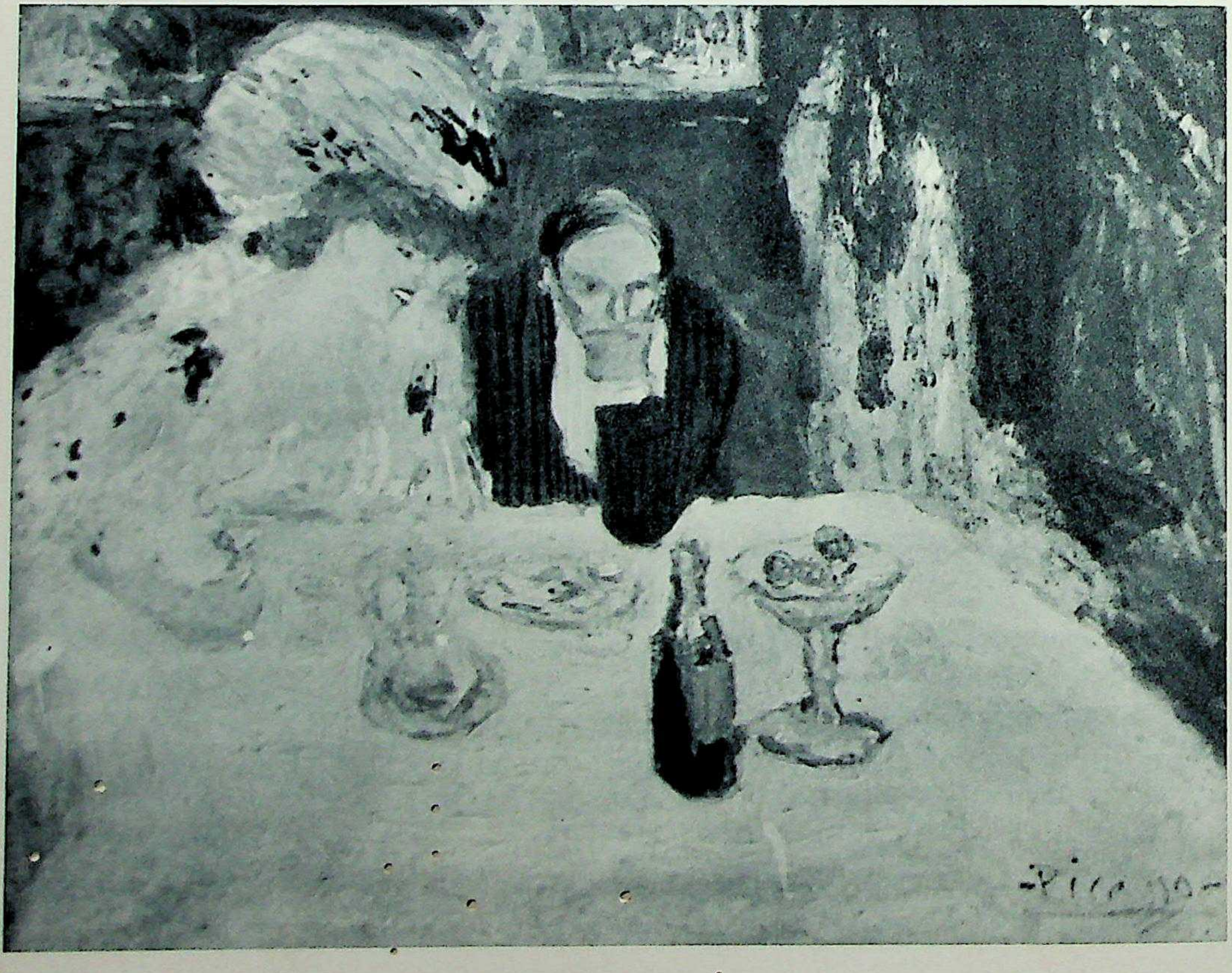
*Petrus Mañach*

bought three bull-fight scenes from him, giving him 100 francs for the lot. What a success! For his introduction to Berthe Weill he was indebted to his fellow countryman Petrus Mañach, who was the first dealer to make a contract with Picasso: this was a guarantee of 150 francs a month for his work. This sum was enough to keep him from starving. The first picture he painted in Paris was *Moulin de la Galette*, the celebrated cabaret of the *belle époque*.

On 24th December the two painters returned to Barcelona to spend Christmas with their families. Picasso was very worried about Casagemas who was depressed by an unhappy love affair. Shortly afterwards he left for Malaga with him in the hope that the sunshine would help him. But Casagemas drank, becoming more and more dejected and finally returned to Paris alone, where he committed suicide. The sudden death of his friend was a heavy blow.

At the beginning of February 1901, Picasso was in Madrid again. He moved into a *pension* in the Calle Caballero de Gracia and from there to a garret in the Calle Zurbano without light or heating. He met the writer Francisco de Assis Soler. Together they decided to found a review and to call it *Arte Joven* (*Young*

*Dining out* —Oil 1901



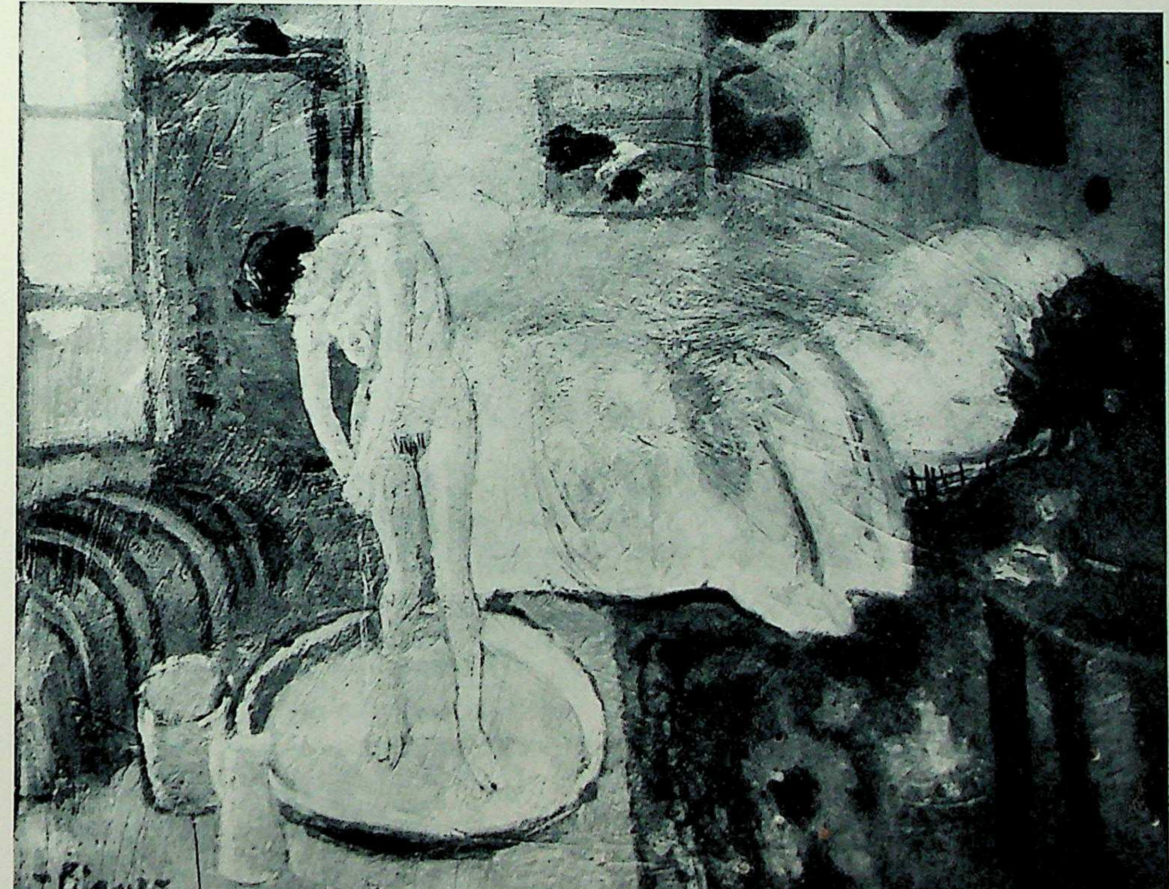
*Art*). Soler was the son of a rich industrialist. The second and last number of *Arte Joven* contained a drawing of Picasso's which portrayed him and Soler together. It was still signed *P. Ruiz Picasso.* After the second number the review ceased publication. But this venture had its good side, in spite of its lack of success. Sabartès wrote about it: 'In his efforts to brighten up his review, he visited bars and cafés, came into contact with Madrid, met artists and writers, revolutionized his milieu, brought unknown young men into the limelight and drew attention to ideas which no one else publicized. In doing so he shocked the Madrid intellectuals who could not conceive of a future full of bold innovations. . . .' Disillusioned with Madrid, Picasso went back to Paris at the end of March and occupied a studio in the Boulevard de Clichy; Mañach, who was waiting impatiently for saleable pictures by Picasso, had rented it for him. Picasso has portrayed this room in his picture *The Toilet.*

*Arte Joven*

*Second Paris journey*

Although Pablo had hardly any money and had to work all day long, he managed to look the elegant young gentleman. Ambroise Vollard, the art-dealer of 6 rue Laffitte, has told how he met him: 'In the year 1901 I was visited

*The Toilet*—the picture shows Picasso's primitive room in the Boulevard de Clichy in Paris



*Exhibition at Vollards*

*Max Jacob*

by an exquisitely dressed young Spaniard who had an introduction to me from one of his compatriots called Mañach. . . . He was none other than Picasso. Barely 19 or 20 years old, he had already painted a hundred or so paintings which he brought to me for an exhibition. This exhibition had no success, and it was a long time before Picasso got a friendlier reception from the public.' This was the exhibition for which Picasso had been working feverishly in the Boulevard de Clichy studio, painting café scenes, nudes, bull-fights, horse-races. He met Max Jacob. Jacob, a highly gifted painter and poet, was earning his living at the time as a commercial traveller, palmist and conjuror. This sensitive Jew remained, next to Reverdy, Picasso's best and most appreciative friend until he died in a Nazi concentration camp. In the same year Picasso painted Max Jacob and—still strongly influenced by Lautrec—the critic Gustave Coquiot.

At the end of the summer Picasso went back to Barcelona again. Here he worked until October in a studio in the Calle Conde del Asalto, which was also Angel Fernandes de Soto's living quarters. The painter Rocarol also worked there. None of them had any money. His contract with Mañach had lapsed. Fundamentally this suited them both; Picasso suffered from being forced to supply Mañach with pictures, and Mañach did not expect to sell Picasso's new pictures successfully. They no longer portrayed bright streets and café-scenes, but pitiful, emaciated figures. This was not surprising, since Picasso's own existence had now become very difficult.

Some of Picasso's work was shown in Paris at Berthe Weill's, together with pictures by Louis Bernard-Lemaire. A second exhibition was also held at Vollard's gallery.

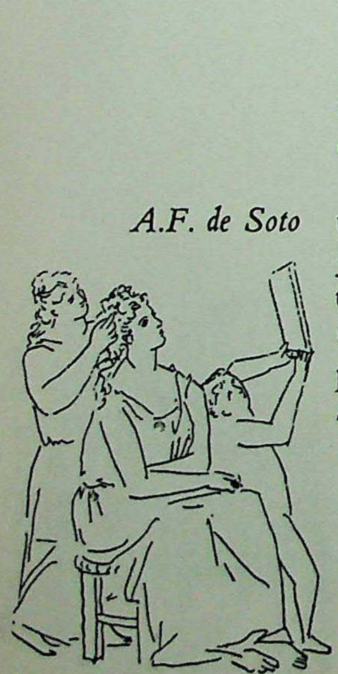
*Third Paris journey*

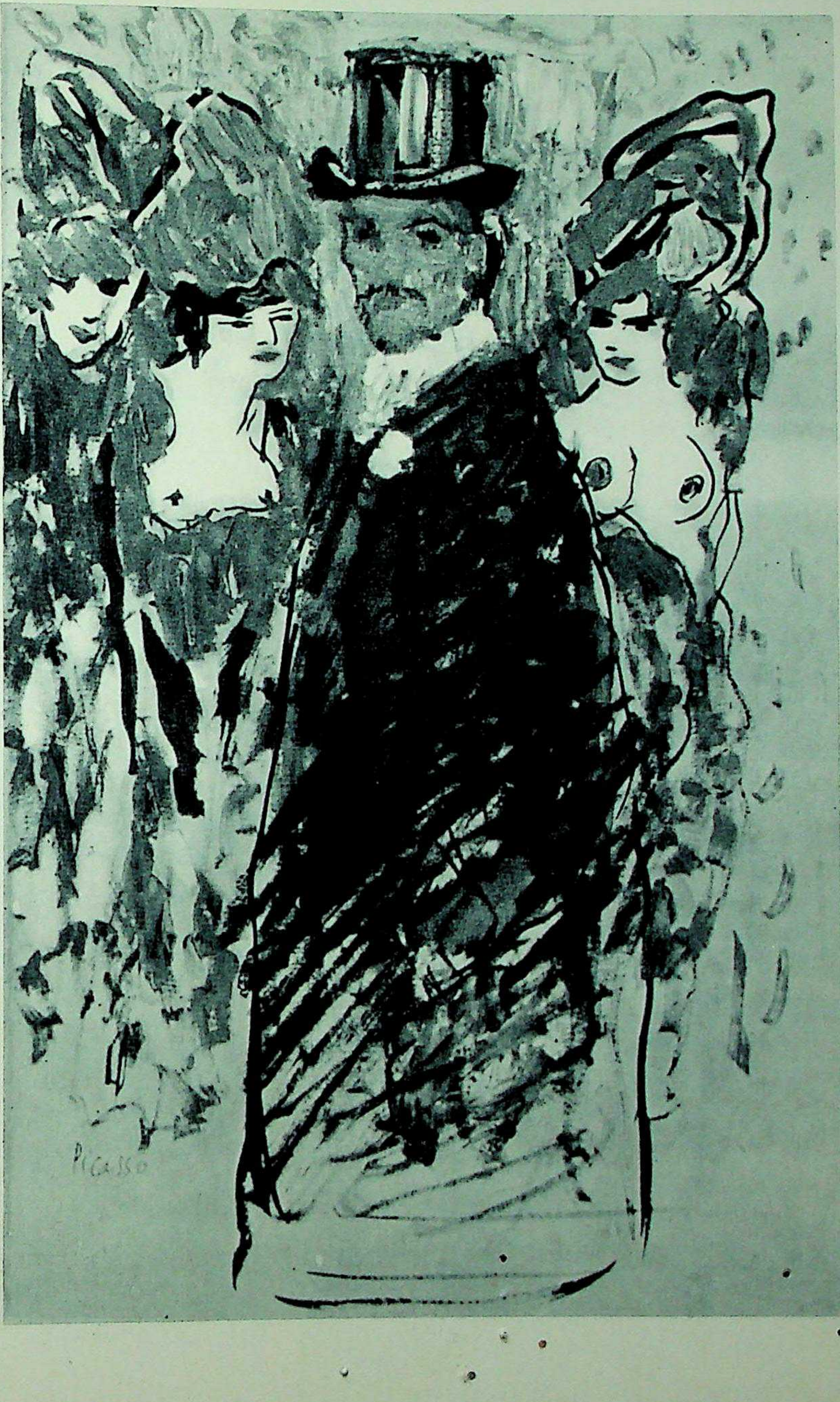
With Sebastian Junyer he travelled to Paris for the third time. After living in the Hôtel des Ecoles and in a miserable attic in the Hôtel du Maroc, he shared a room with Max Jacob in the Boulevard Voltaire.

The bitter winter made the two friends feel their poverty keenly. Picasso did not know how to keep warm. None of the galleries wanted his pictures. In a fit of desperation he stuffed the rusty stove full of drawings, pastels and water colours which he had executed in Paris and Barcelona and burnt them.

*A.F. de Soto*

In the Spring of 1903 necessity forced Picasso to return to Barcelona. This time he worked with Angel Fernandez de Soto in the Calle Riviera de San Juan. This was the most fruitful period of his youth. It was as if he felt impelled to turn all the stimuli he had received in Paris into pictures. He painted *Célestine,* the portrait of a one-eyed woman almost entirely in tones of blue, he painted the portrait of his friend de Soto, he painted the enormous canvas, the *Soler Family's Picnic,* not to mention *The Embrace, The Poor Folk at the Seaside*





*Self-portrait in a Top-hat,* Paris 1901

A mes chers amis
Suzanne et Henri
Picasso
1904

Dedicated to 'My dear friends Suzanne and Henri'.
Picasso in Paris, 1904

and the famous *Woman Ironing*—one masterpiece after another. All these canvases, most of them large, were painted in 1903.

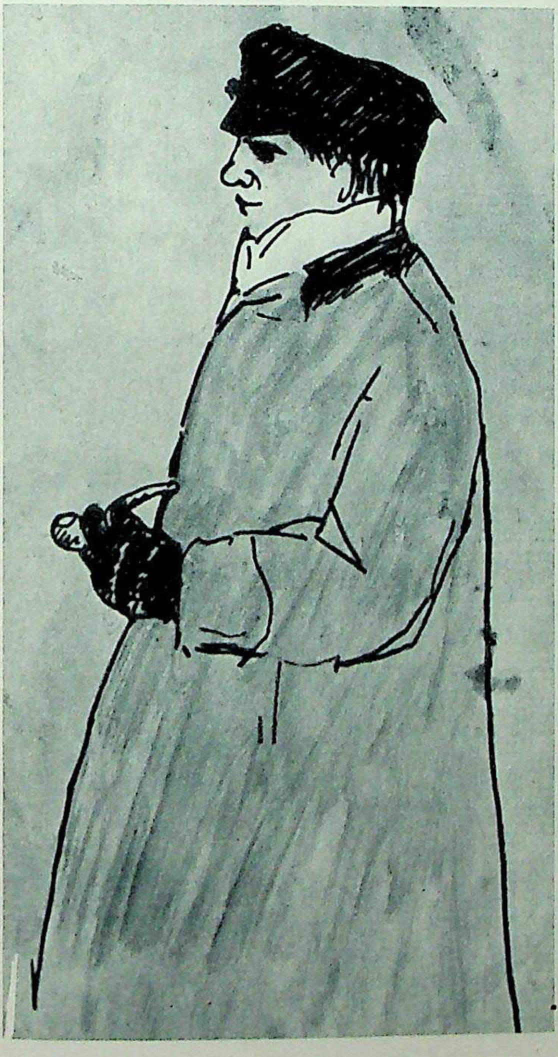
Sabartès has described Picasso during this period: 'He went to bed late and did not get up very early; he went to a café, took a short walk and worked. . . . He dressed much as he had before: his trousers were loose-fitting, he wore a broad-brimmed hat and a knotted tie. Everything else followed the current fashion, although he made no special effort to dress well. Somewhat later he exchanged pictures for clothes with the tailor Soler, alias Retals, and dressed like the people he associated with; he was particularly fond of fancy waistcoats, which were then in fashion; he altered them and sometimes decorated them to suit himself. After meals he was one of the last to leave the café table; he continued the random conversation with anyone who was willing to keep him company and in order to delay the moment of parting he would wait until the last moment and then walk as far as his companion's front door. . . . On his own once more, he played the slot-machines and by careful calculation he made some money nearly every evening. He was not in the habit of going straight to bed when he got home; the walk and the conversations in the cool night air had stirred him up and he had to calm his imagination down by conveying his impressions to any old scraps of paper he could lay hands on. Finally he went to bed where he read for several hours . . .'

*Blue period*

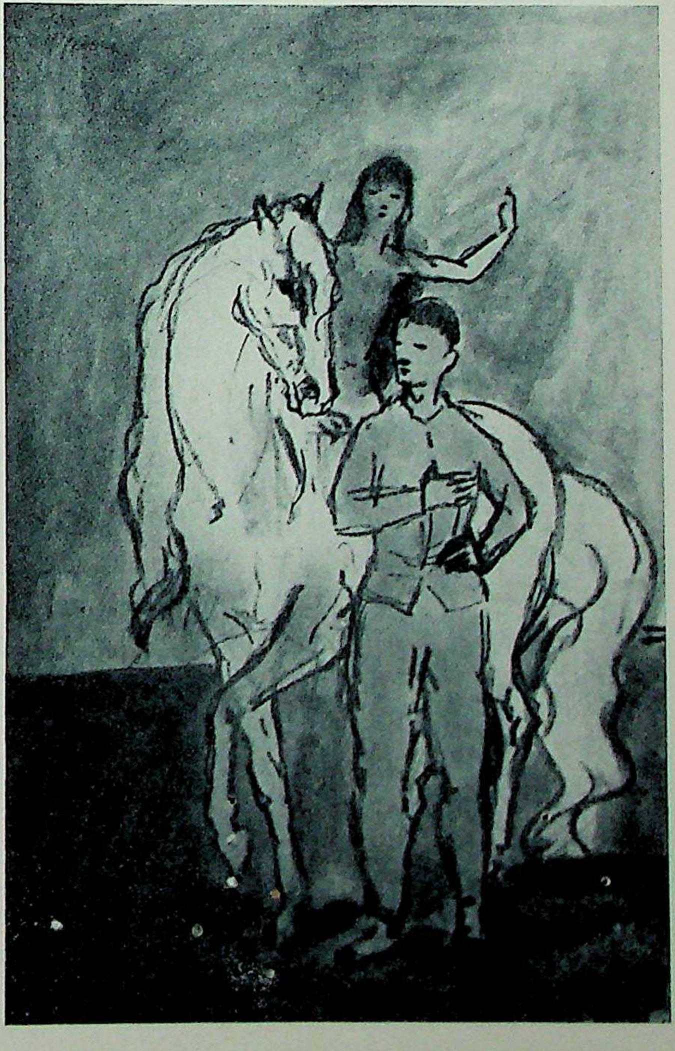
He stayed in Barcelona throughout 1903 and during the spring of 1904. He rented a studio in the Calle de Commercio. All he wanted was to be alone and paint. New ideas for paintings kept on crowding his brain; he could not put them down fast enough, either on canvas or by roughing them out on paper in charcoal. Picasso was in the middle of his Blue Period. There are no landscapes and no still-lifes from that time and scarcely any portraits; most of his paintings were of human beings, particularly women. It was not their feminine charm that attracted him, but their misery, their rejection by the world. To him they symbolized suffering and poverty.

Jaime Sabartès rented a room nearby, in the Calle del Consulado. Picasso painted on his walls, as he had done earlier in 'Zut', the Paris cellar, and in the studio in Calle de San Juan. Sabartès has described this: 'The perpendicular of the window, the corner of the room and the floor served as the frame into which he compressed a severe nude of large dimensions; it was reminiscent of the figures in Assyrian bas-reliefs and his pictures of the 1901-1904 epoch. As always when he was busy on the creations which preoccupied him, he seemed to cut himself off from his surroundings completely and take possession of the space around him; you could almost say that he drank in the air as if ideas were

*Self-portrait* with the cap which was Picasso's favourite headgear during the Paris winter of 1904/05



*Girl on Horseback and Young Man*
water-colour drawing, 1906



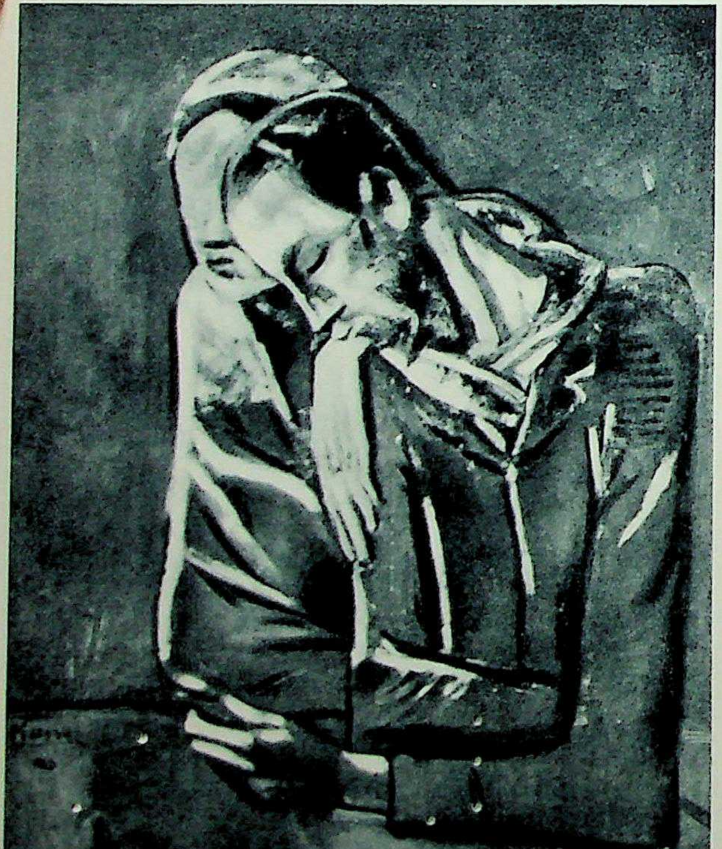
floating in it and he was afraid that they would escape him. He literally never took his eyes off the wall and if anyone stood next to him, he no longer felt any kind of mental contact with him. It was exactly as if an occult power moved his hands and guided the tip of his brush along a luminous path which he alone could perceive . . .'

Picasso was driven by a powerful inner compulsion. He had to paint in order to relieve the pressure. More and more pictures were hung on the walls. When he finally felt free of this obsession and came to his senses after his long delirium, he made his fourth journey to Paris in April 1904. Once more he travelled with Sebastian Junyer. This fourth trip ended in Picasso's settling in Paris for good. He drew a series of caricatures of this expedition, a sort of comic strip; the first one shows them sitting in a railway compartment, Picasso with a pipe, Junyer with a cigar in his hand, and the caption: 'They reach the frontier in a third-class coach'. The second shows the pair of them, Picasso in a beret, Junyer wearing a cap, each carrying a shabby suitcase, and in the background, right, a locomotive, left, a station building. The caption reads: 'They arrived at 1 o'clock and say: "Cony, qué salado!" ' And so it goes on.

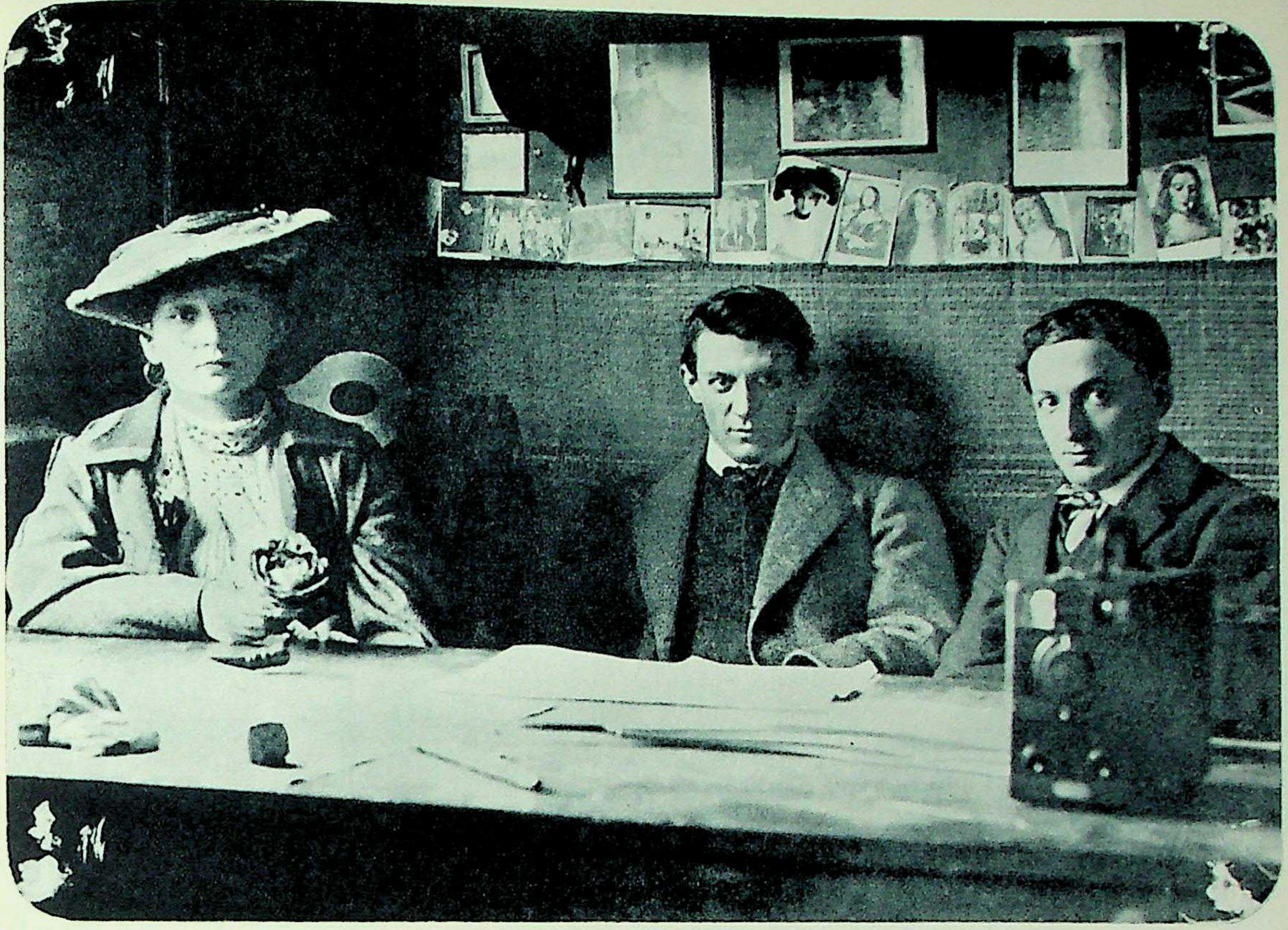
*'Bateau-Lavoir'*

Picasso now moved into a studio which had formerly been occupied by the sculptor Paco Durio. It was in the 'Bateau-Lavoir', which later became so famous, at 13 rue Ravignan, now Place Emile Godeau. Everything was worn out and shabby. The mattress lay on the floor and at first there were no chairs at all. But although there was hardly any furniture, it was difficult to know where to put one's feet because an unbelievable quantity of untidy junk soon accumulated: in addition to the defective rusty stove, found on a scrap-heap, there was a massive iron washbowl whose contents were hardly ever changed. The floor beneath it was rotten; the stretchers, the rolls of paper and all the odds and ends of flea-market junk only added to the confusion.

For five years Picasso stayed in this building which let in the wind in winter



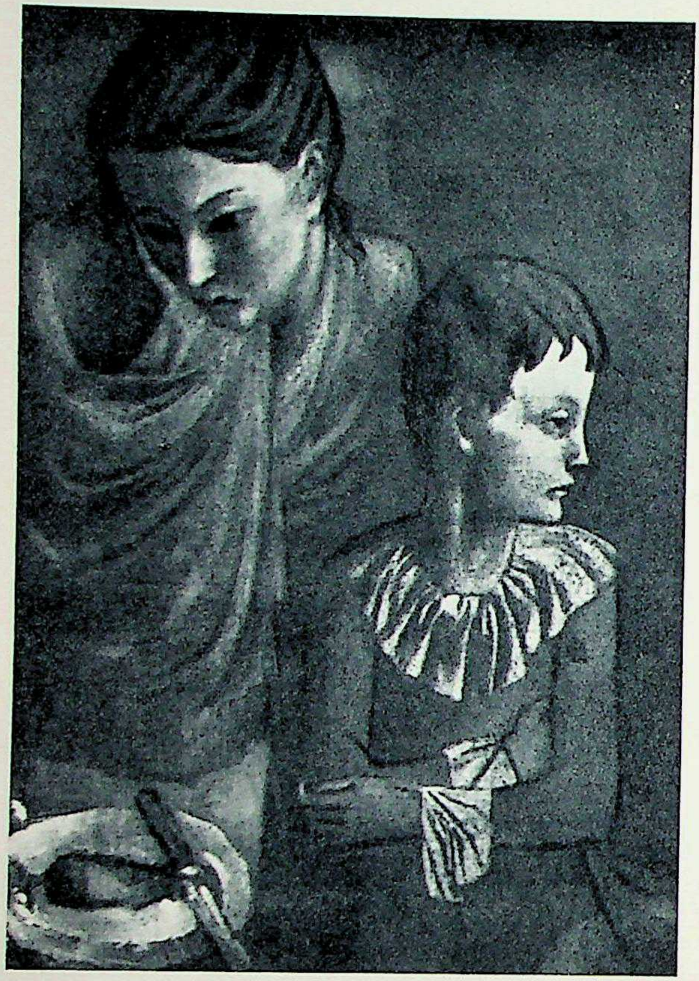
*The Couple*, oil 1904



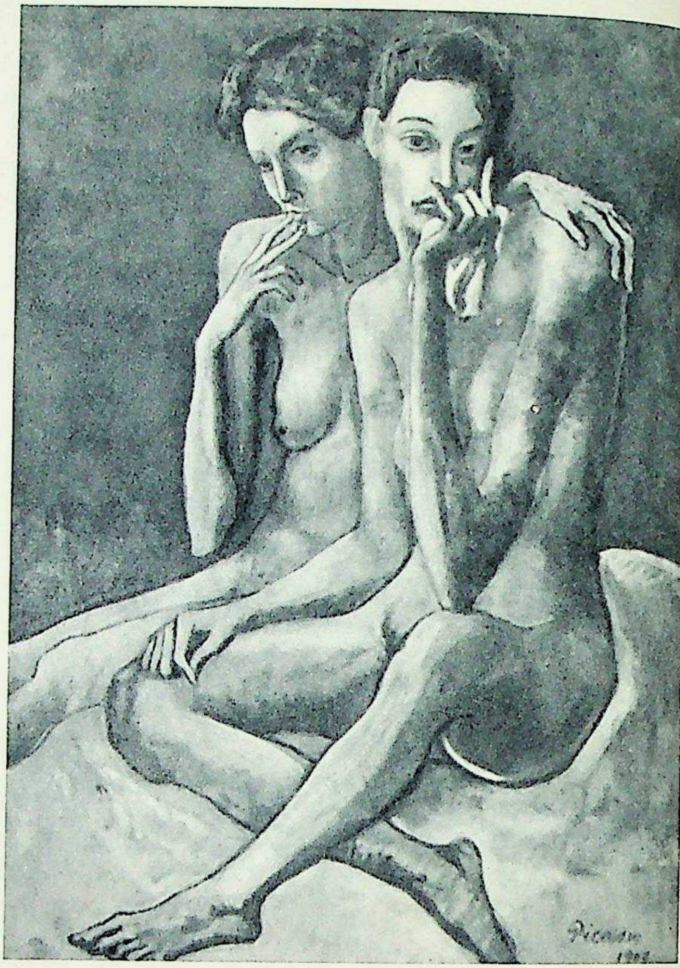
Picasso in 1905, between Fernande Olivier and Ramón Raventos
in the studio of the painter J. Vidal, who took the photograph

*Fernande Olivier*

and was like an oven in summer. This monstrous structure, which offered cheap lodgings to vegetable sellers, actors, writers, washerwomen, seamstresses and even occasional prostitutes, was built of wood and so constructed against the steep slope of the Butte Montmartre that only one storey was visible from the square, whereas on the other side there were five storeys which were connected with each other by creaking steps. It was given the curious name 'Bateau-Lavoir' by Max Jacob; this comparison with the wooden washhouses which used to be anchored in the Seine was supposed to refer to the way this hotch-potch of a building swayed in the autumn and spring storms. Its warped timbers also housed Fernande Olivier. She belonged to a group of young painters who were all students at the Ecole des Beaux-Arts. She was on particularly good terms with Friesz and Dufy. Although both these painters



*The Jugglers*, 1905



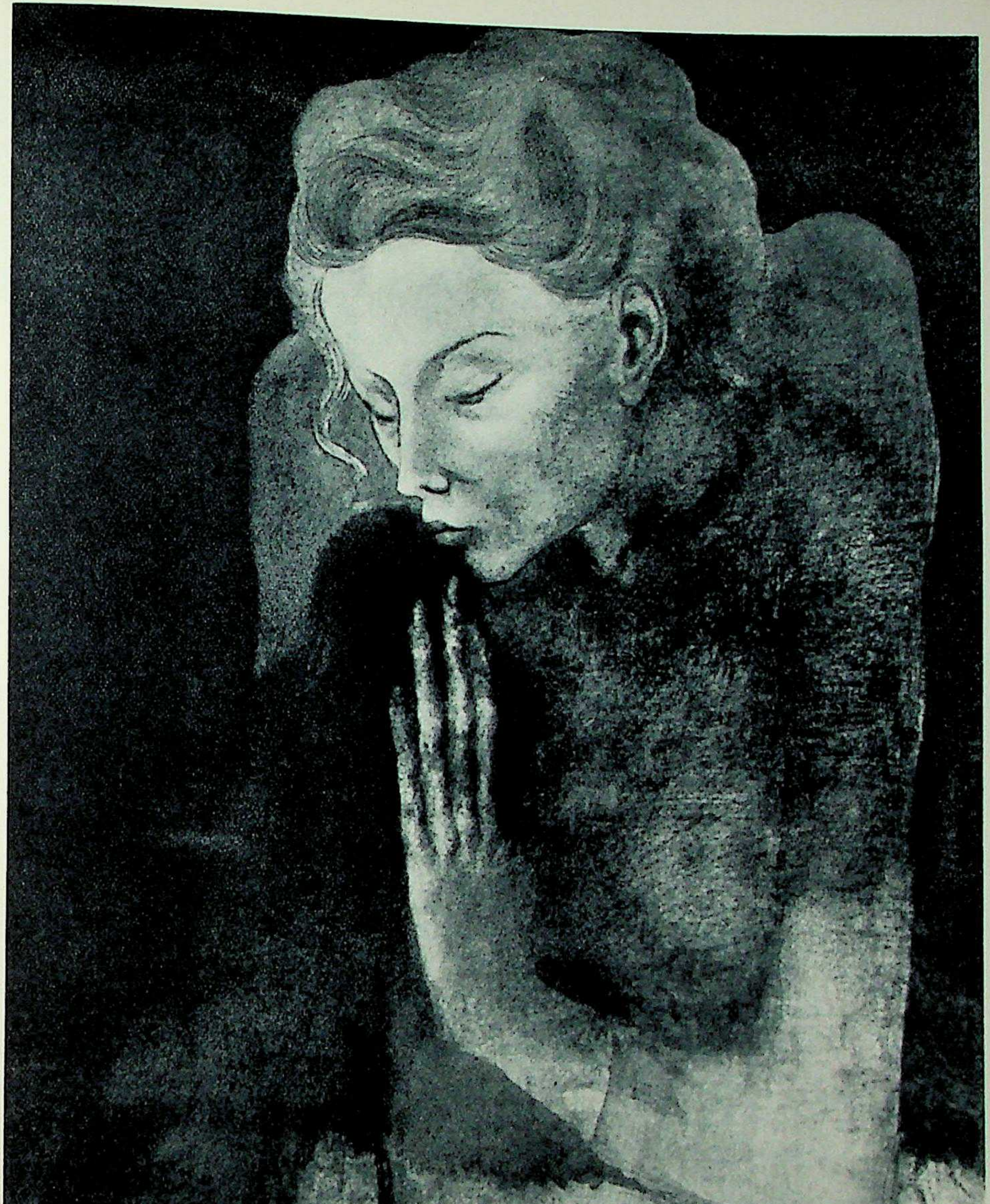
*The Two Sisters*, 1904

still respected their masters Pisarro, Monet and Sisley, they had already shown that they were rebels.

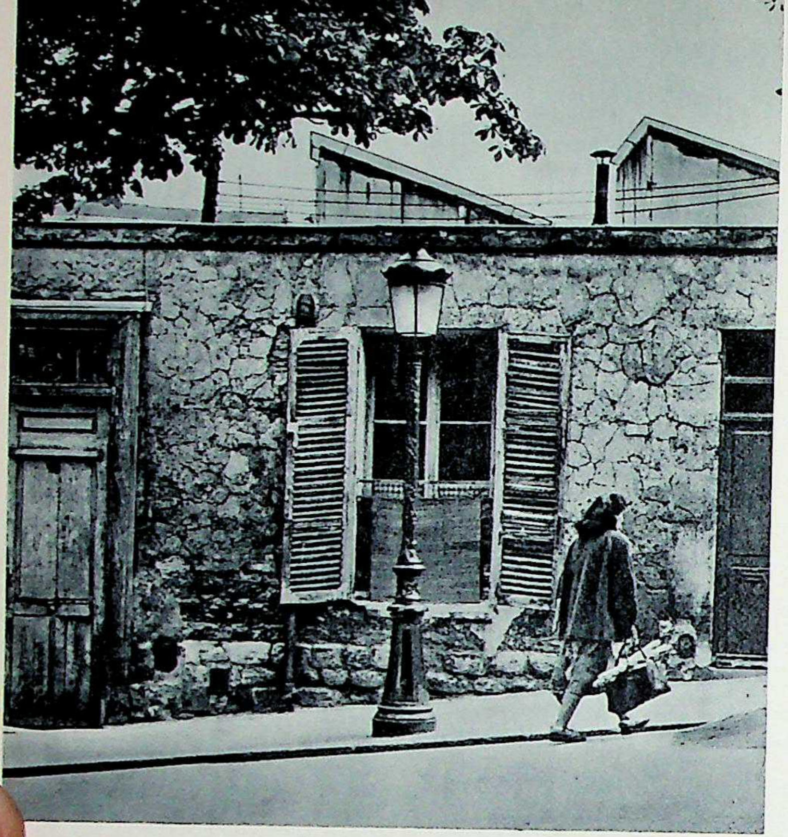
Picasso often met Fernande Olivier at the only water tap in the building. One day they got into conversation. Fernande has described it: 'I met Picasso as I was coming home one stormy evening. He had a tiny kitten in his arms which he laughingly offered me, at the same time blocking my path. I laughed with him. He invited me to his studio.'

*Life with Fernande*

The Fernande Olivier of those days must have been an extraordinarily beautiful and attractive woman. The Italian painter Anselmo Bucci called her the 'beautiful Fernande'; she was a girl with a healthy, positive attitude to life.


Picasso
1904

*The Woman with the Crow*, gouache on cardboard 1904



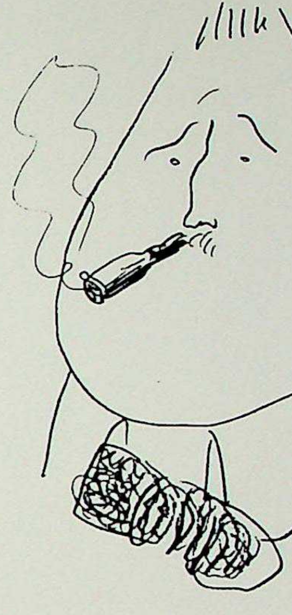
The '*Bateau-Lavoir*', Picasso's famous quarters in the rue Ravignan

Frédé, the owner of the 'Lapin Agile', with his donkey Lolo

*Fascinating eyes*

Regardless of convention, Fernande smoked cigarettes in the street in an amber holder. She was so enchanted by the young Picasso that she was willing to share the joys and hardships of his artist's life after her first visit to him. She has described Picasso as he was in those days: 'Short, dark, stocky, disturbed, disturbing with dark, deep, piercing, strange, almost immobile eyes. Awkward movements, a woman's hands, badly dressed, unkempt. A thick lock of hair, black and shiny, fell over the intelligent forehead. Half Bohemian, half workman in dress, he had long hair that swept the collar of his worn coat.' She also acknowledged that there was nothing particularly attractive about him at first glance. But then she described his eyes, those fascinating eyes which so many others have mentioned. . . . 'His strange penetrating gaze compelled one's attention. It was impossible to guess his origin; but this illumination, this inner fire I sensed in him, gave him a sort of magnetism I could not resist.' Later Verdet described Picasso's look as '*musclé comme son corps*'. In the numerous photographs of Picasso, his eyes are the fascinating feature. His gaze is sharp, questioning, thrilling; it goes to the roots of things. They are the penetrating eyes of a man who does not perceive passively but has a positive vision, a seer

Max Jacob,
the poet and friend of Picasso



Caricature of Guillaume
Apollinaire by Picasso, 1905

who refuses to be fobbed off, but examines people, objects and the world around him with pitiless accuracy.

*Self-portraits*

After the 'Bateau-Lavoir' period Picasso stopped painting pictures of himself. But there still exist self-portraits from the time when he lived with Fernande Olivier. Picasso wore a moustache in them: at the time he wanted to look older than he really was. His friend Canals, who lived in the 'Bateau-Lavoir' with him, also affected a tooth-brush moustache. When they both came home one day clean-shaven, the ladies overwhelmed them with reproaches. Canals' companion Bernadette had an attack of hysterics when she saw her friends without their moustaches. After that Canals and Picasso were clean-shaven.

*Picasso's prophets*

Picasso was already respected in the circle of young Montmartre painters. He had his prophets: Max Jacob, the art critic André Salmon, the writer Pierre Mac Orlan and also Guillaume Apollinaire, the important poet and herald of the new art.

Picasso was one of the few painters who were already exhibiting. His drawings of acrobats, tumblers and naked women could be bought for a few francs at Clovis Sagot's in the rue Lafitte, once a chemist's shop. They were thin and delicate and had a strange exhausted air. Picasso received a monthly retainer from Clovis Sagot, who was the sole exhibitor of his pictures. He did not appear at the usual *vernissages* where everyone met everyone. At the 'Salon d'Automne', the traditional autumn show, at which a painter simply had to be represented if he wanted to count for anything in Paris, there were pictures by all the young revolutionaries from Montmartre and Montparnasse, but nothing by Picasso.

*Vollard*

And then the news suddenly spread that the art-dealer Ambroise Vollard had taken Picasso up. That meant the beginning of success for a young painter. A connection with Vollard gave security.

His circle of friends was enlarged. Spanish painters met at Picasso's studio. Matisse, who had met Picasso at Gertrude Stein's in 1906, looked in. Through Apollinaire, Picasso made the acquaintance of Georges Braque, who was now added to the list of guests. He also met André Derain and Juan Gris, the Spanish painter. The young art-dealer Kahnweiler supported him.

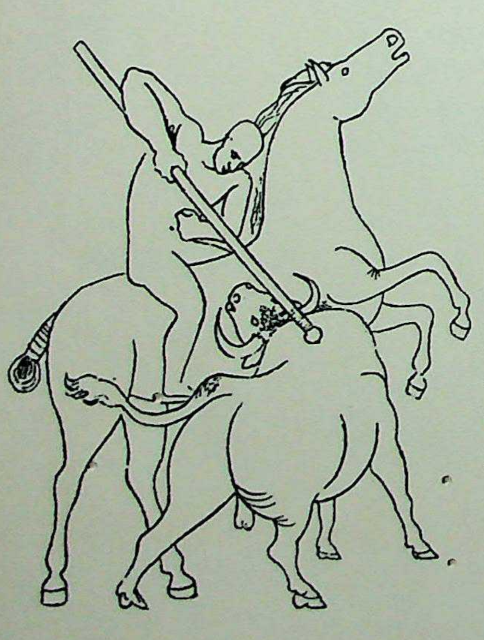
*The artistic revolution*

Picasso's studio became the geographical centre of the artistic revolution. It was the melting-pot in which an alloy of rebellious ideas was forged. The new aesthetic was formulated here, in endless nightlong discussions. Soon the whole of the artistic avant-garde made it a meeting-place: Braque, Matisse, Dufy, Marie Laurencin, Metzinger, Utrillo, Laurens, Lipschitz, Marcoussis. And the poets and authors came, as well as the painters and sculptors: Maurice Raynal, Coquiot, Jarry, Cocteau and Apollinaire. 'The presence of Apollinaire', said Sabartès, 'was important because of his culture, his imagination and his intelligence: three essential qualities for the atmosphere which surrounded Picasso, indispensable elements for the revolutionary intellectual outburst which was being prepared. . . .'

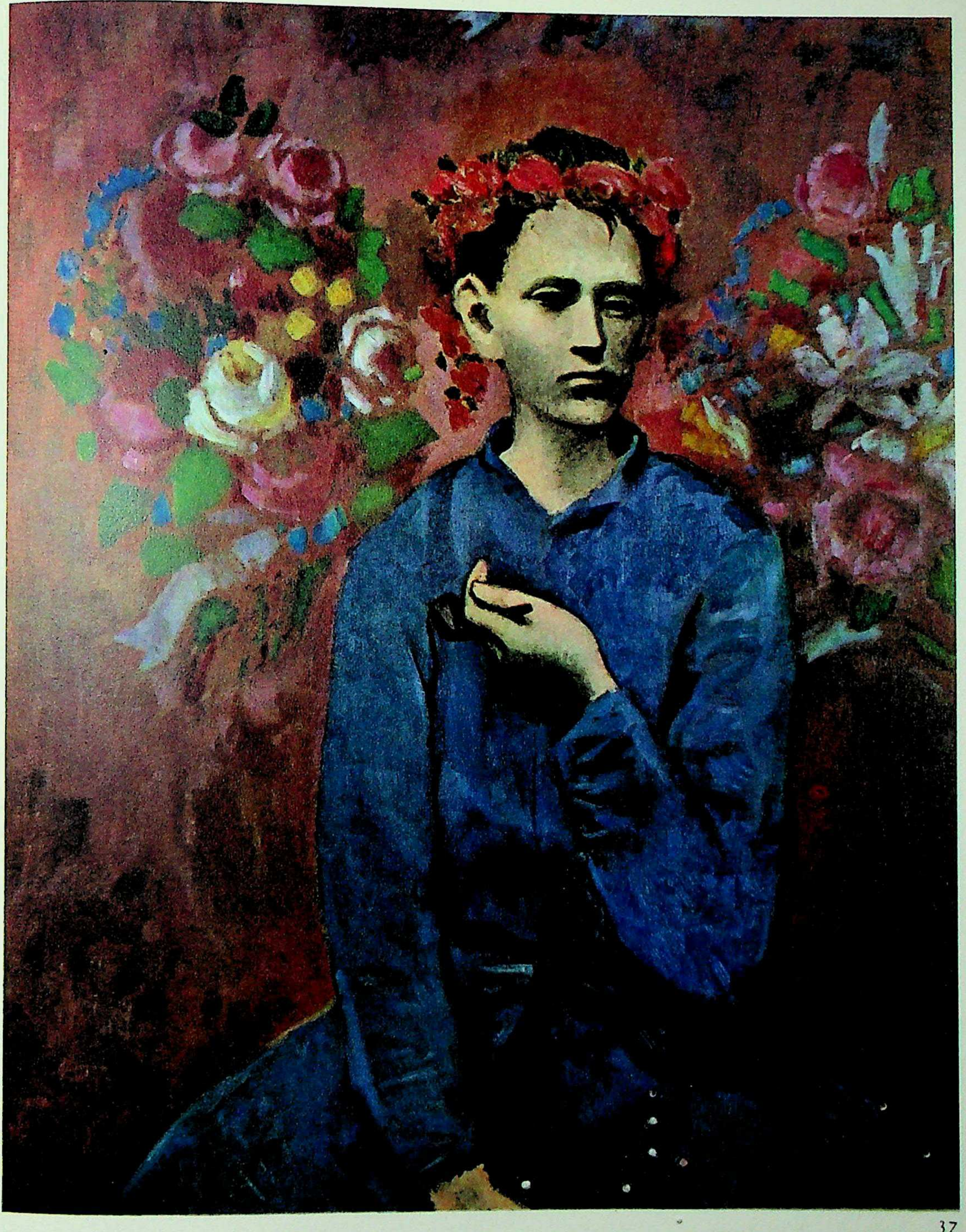
*Apollinaire*

Picasso and Apollinaire soon became intimate friends. The same love of freedom bound them both. There can be no doubt that Apollinaire's friendship was extremely important to Picasso. Unlike Picasso, Apollinaire was a much-travelled man. He was a man of taste and culture, but no cultural snob: he had 'learnt from the heart'. One could go so far as to consider Apollinaire as Picasso's spiritual mentor. He had been quick to acquire an insight into the hollowness and falsity of the traditional rules governing art. The mental laziness of critics who were content to retail accepted prejudices was an abomination to him. Apollinaire wrote the first article on Picasso. It appeared in the review *La Plume* on 16 May 1905.

At this time Picasso preferred to paint at night, because he was



*The Boy with a Pipe, 1905* ▶



too disturbed by visits during the day. In addition the wooden walls of the building in which so many people lived jammed together let the slightest sound through. Footsteps on the stairs could be heard on every storey. But with his healthy robust constitution he needed little sleep and could work for half the night. He had to do without daylight altogether and working by gaslight meant he could not use colours which disappear under artificial light. Perhaps that was one of the reasons for the predominance of blues in his pictures at this time. Blue is the colour least affected by artificial light.

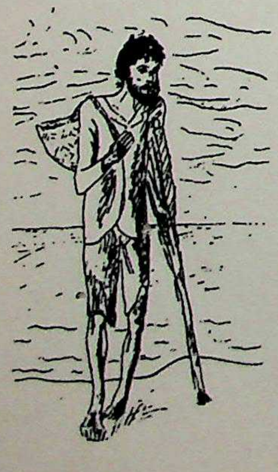
*In Holland*

In 1905 the Dutch publisher Tom Schilperoot invited Picasso to Holland. This trip has left no traces in his work. The grey misty countryside meant nothing to him. But the break from his work in Paris did him good. On his return to Paris, he painted some wonderful pictures. As R. Maillard wrote: 'In such works as the *Woman with the Fan* and the *Youth Wearing a Frilled Collar*, he was able to establish a sort of balance between the human and the traditional which only a period of happiness and repose can give. Picasso here seems to have achieved a degree of perfection beyond which it would be hard to avoid falling into Mannerism. In other words, was he to content himself, like other artists, with always painting the same picture over and over again?'

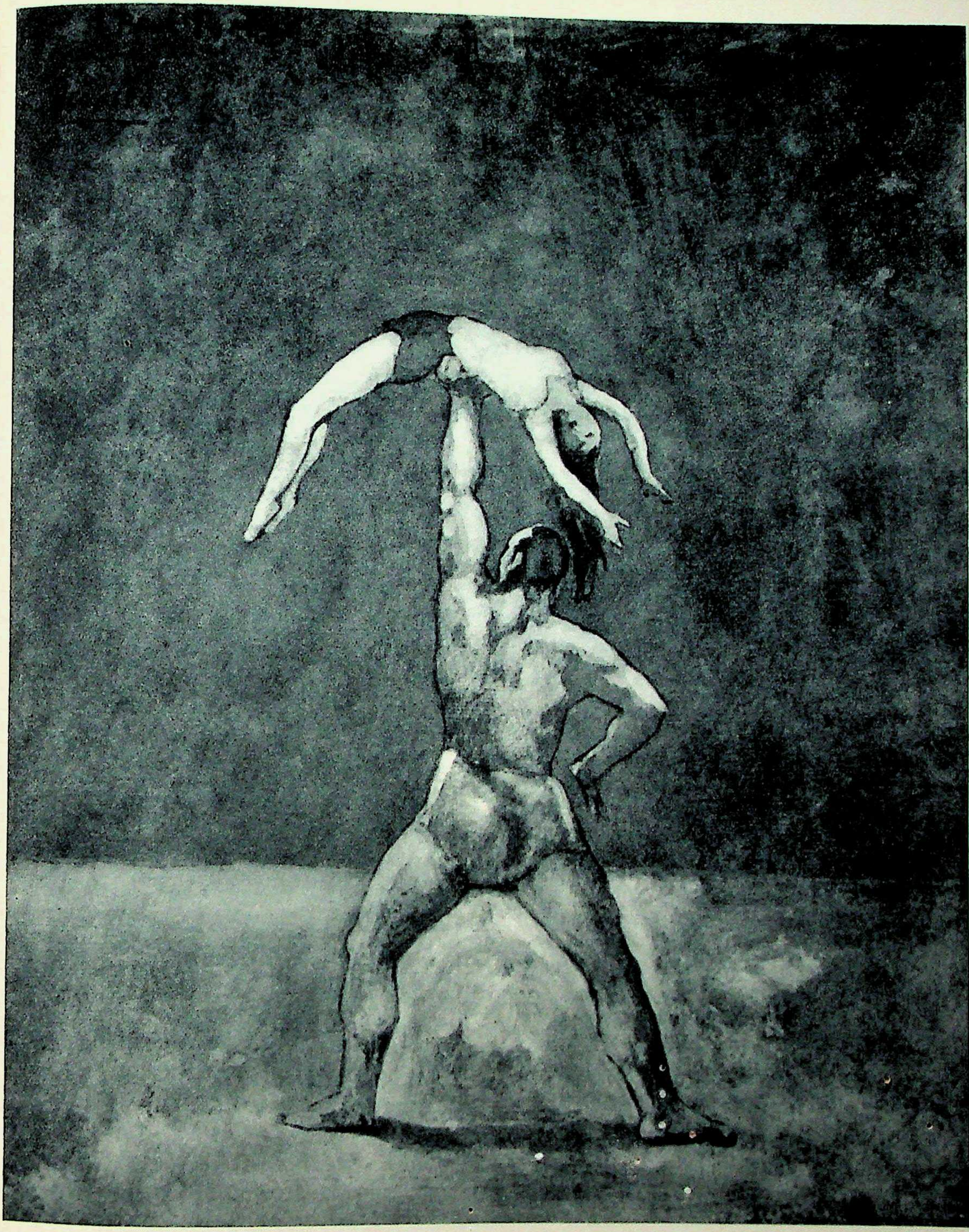
*Sculpture*

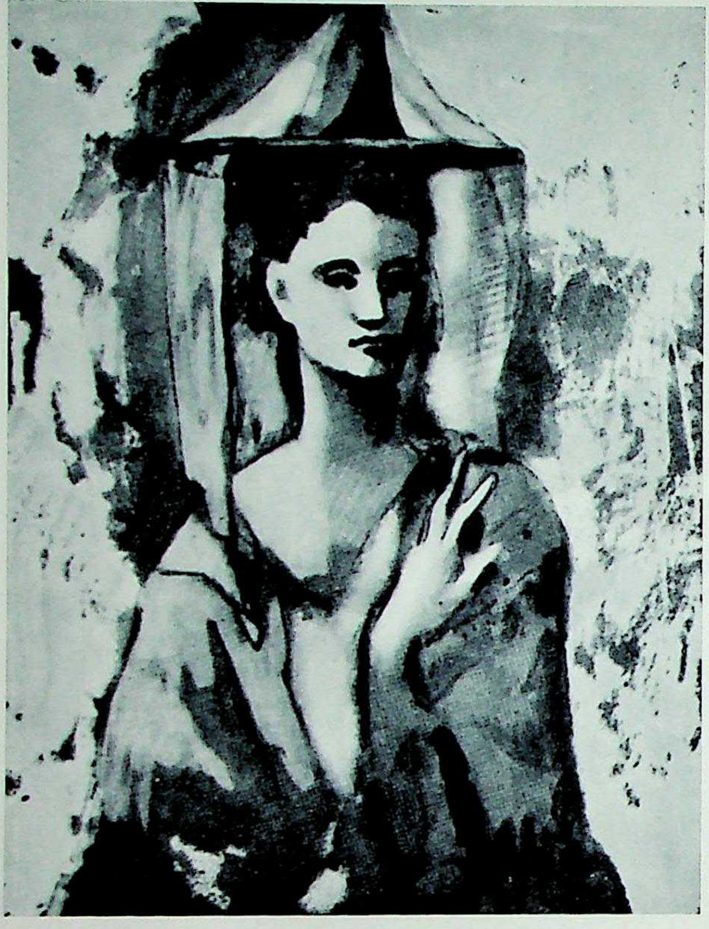
Picasso was not the man to repeat himself. By devoting himself to sculpture he tried to acquire a new plastic feeling. In 1905 he modelled the *Bronze Harlequin*, which is still clearly influenced by Rodin. But the *Bronze Head* of 1906 is already a completely personal expression, a genuine Picasso. In future his manner of expression was governed by the laws of sculpture. At various stages in his life, he has kept on returning to sculpture to clarify problems of form by work in the round.

The environment in which Picasso then lived has survived almost unchanged until today. The 'Bateau-Lavoir' has weathered all storms, the houses in the square are almost identical. The pram which is idly pushed to and fro by an old woman in a black knitted dress, black woollen stockings and black slippers is undoubtedly a model of the period. Only the gas lamps have been changed for electricity, although it is hardly noticeable. In the 'Bateau-Lavoir' itself no repairs have been carried out, which is normal practice in Paris houses if the work involves more than a little plaster or a bit of zinc sheeting. One can see Fernande in the young woman who sits with her legs tucked under her on one of the old seats, with its battered wooden planks and cast iron peeling legs, and reads a tattered novel, so that nothing is visible except the charming curve of her neck and a mass of dangling chestnut hair. And there is a workman in baggy blue trousers and a red pullover coming out of the 'Bateau-Lavoir'. He is carrying an old yellow jam-pot, which he puts down when he sees the girl on the seat.



*The Athlete*, Paris 1950 ▸

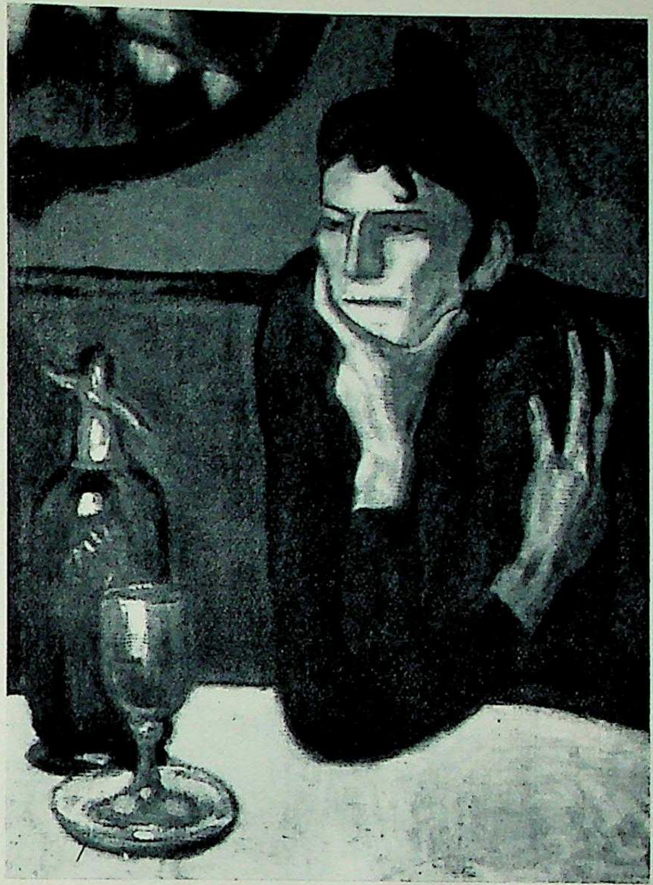




*Majorcan Woman,*
gouache and water colour 1905

*In front of the 'Bateau-Lavoir'*

He is wearing espadrilles and a cat is rubbing against his feet. He steps carefully over the cat with its arched back and rigid tail. As he looks round, his big black eyes can be seen under a lock of black hair. He stares at the girl until she becomes uneasy and looks away. She actually has an amber cigarette-holder in her mouth, but no cigarettes, and there comes the young Picasso—for who else could it be—crossing the square to Fernande as lightly and swiftly as a dancer in his espadrilles; he takes a crumpled packet of *Gauloises* out of his right-hand trousers pocket, a massive, old-fashioned but efficient lighter out of the other, and offers the laughing girl a cigarette, while he makes an exaggerated bow. Then he lights it and in his execrable Catalan accent explains to Fernande, who keeps on interrupting him with bursts of laughter, that his studio is ready to receive visitors at last. Half the day had been spent in cleaning it out. A mishap had delayed things even longer, for Max Jacob had advised wiping the floorboards with paraffin. 'What a frightful stink!' Picasso rolled



*Woman Drinking Absinthe,*
oil 1901

his eyes dramatically and held his nose in an eloquent gesture. 'What were we to do?—We covered the floor with eau de cologne!—And now, *ma chère Fernande, s'il vous plait—le petit déjeuner vous attend.*'

*Joys and miseries*

In her reminiscences Fernande has regretfully recalled the time of their happiness and suffering together, the joys and miseries of those years: '. . . then came the painful dissolution of a partnership full of memories. A faithful companion in the years of need, I could not share the successful years with him. Does Picasso still remember the young girl who modelled for him so often and once could not go out for two whole months because she had no shoes? Does he remember the winter days when she had to stay in bed because there was no money for coal to heat the ice-cold studio?'

But we have not come to the year of separation yet; we are still in the period of Bohemian freedom, when Fernande, who admits herself that she was very lazy, used to curl up in the only easy chair and read the papers, while Picasso

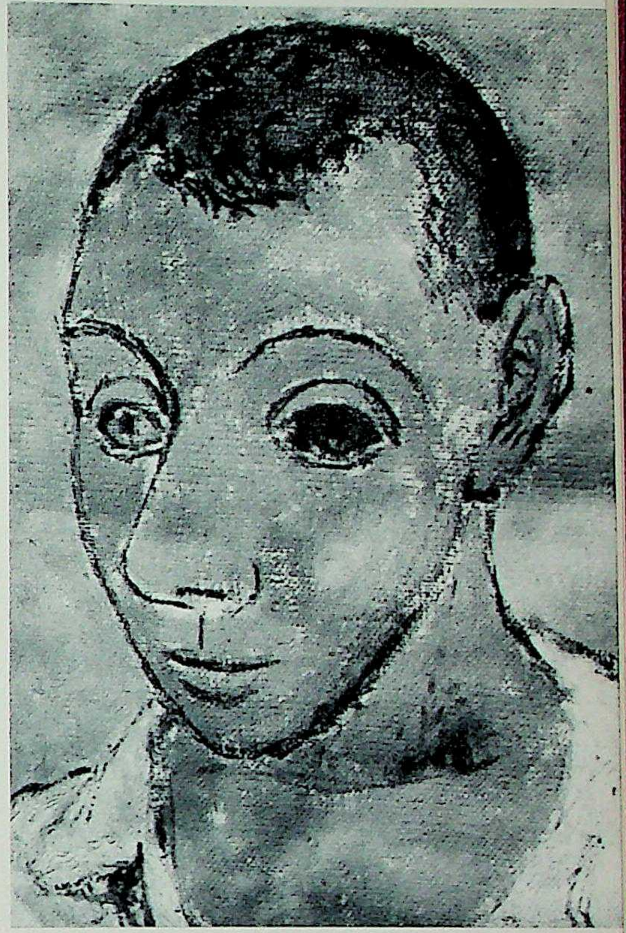
Fernande Olivier in 1906

swept the creaking floorboards with a broom to clear the worst dirt out of the studio. Afterwards he went shopping with no money in his pockets but high hopes of credit from the butcher, the wine merchant and the shop with the intertwined letters *'Comestibles'* which sold salads and pâtés. When their credit was exhausted, there was always another way out: in the Place des Abbesses, high up in Montmartre, there was a shop where the customer could order a whole meal and have it delivered to his home. The important thing was to be out at the time agreed for delivery or alternatively not to answer the doorbell. Then the messenger boy would deposit his basket outside the door. As soon as he had left the square, the banquet could begin.

It was not always like that; money came into the house occasionally, although it was quickly spent. Picasso was becoming known as a painter. Leo Stein, the art-loving brother of the American writer Gertrude Stein, who lived with his sister in Paris, had bought Picasso's picture *The Girl with the Basket of Flowers* at Sagot's gallery. Gertrude disliked the picture, but she yielded to her brother's pressure and they both visited the painter in the 'Bateau-Lavoir'. Leo bought more pictures for 800 francs, and a stimulating friendship sprang up between Picasso and the clever extrovert writer. She described him as slim, dark, lively, with large eyes and a violent but not uncouth disposition—'a good-looking bootblack', she said in her blunt malicious way. Fernande Olivier remembered this time with some bitterness: 'Who could have imagined Picasso as the man of the world he is today, if he had met him on the Butte, in espadrilles, bare-headed or wearing an old cap, in the sort of clothes plumbers wear: blue trousers, a short blue jacket which had acquired a delightful pastel shade from frequent washing? And that unforgettable red cotton shirt with white dots which was bought for 1 franc 95 in the Sunday market in the Square St Pierre?' If Fernande Olivier thinks that Picasso prefers a dinner jacket and knife-edged trousers today,

*Gertrude Stein*

she is quite mistaken. He is still happiest in the sort of clothes he once wore on the Butte. Countless photographs show him in shorts and espadrilles. And when he is forced to dress up, he looks as if he was going to a fancy-dress ball masquerading as a well-dressed gentleman. There is a photograph of him in evening dress with a bowler hat coming back from the premiere of the Clouzot film: he looks like a clown. (That does not worry him in the least. He sometimes receives his friends with a false moustache, a false nose and a paper cap.)

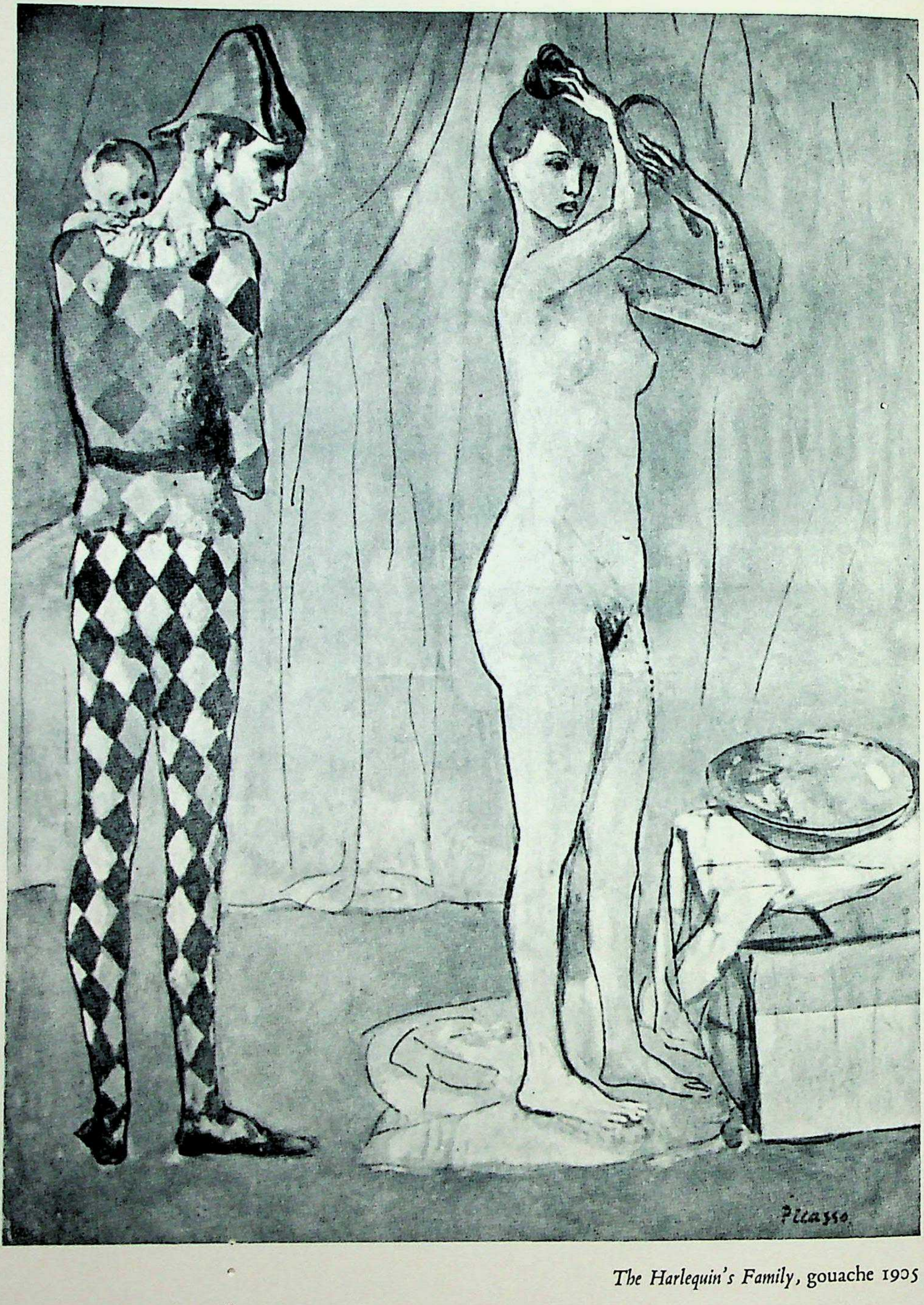


*Man's Head,* probably a self-portrait, oil 1906

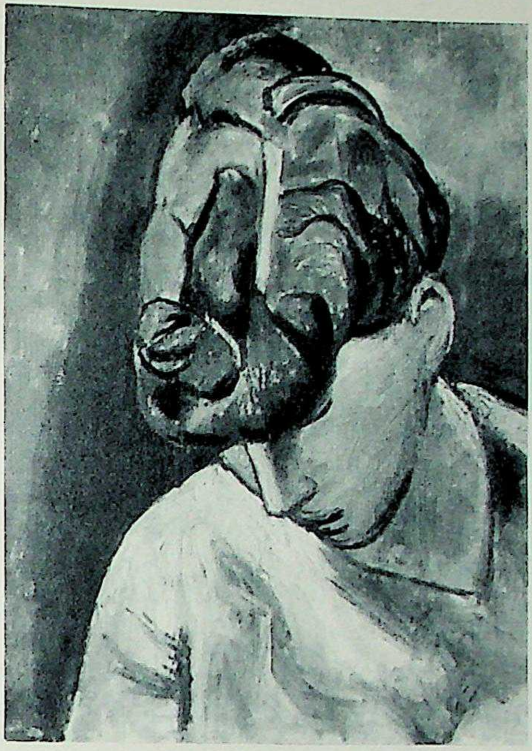
But back to the 'Bateau-Lavoir' days. Picasso used to make coffee for his guests on a spirit lamp. It would have been simpler to go to a bistro but most of them had no money. More and more visitors kept on knocking and Picasso shouted *'Entrez!'* The shaky chairs had long given out. Many of them were sitting crosslegged on the floor which still smelt strongly of paraffin in spite of the eau de cologne and the tobacco haze. When the conversation dragged, the strains of a guitar could be heard through the thin walls. Picasso banged on the wall with his fist and shouted *'Venez donc!'* The new guest brought his instrument with him and strummed away, while the others went on with their discussion. The Catalan accent predominated. It was evening before anyone realized it. As soon as one of the party said the words 'Lapin Agile', it was unanimously decided that they must instantly break up and go off in a body to their favourite bar. The unruly procession of a dozen painters and their girls, with the guitar player leading the way, went noisily through the narrow streets.

*The 'Lapin Agile'*

A dim lantern cast a magic light on the red walls of this artists' rendezvous. Frédéric, the old white-bearded proprietor, was already standing at the door. Soon the smoke from many pipes rose from the paraffin lamps to the beams on the ceiling. The copies of antique statuary on the walls were barely visible through the haze. Among them hung one of Picasso's pictures, unframed,



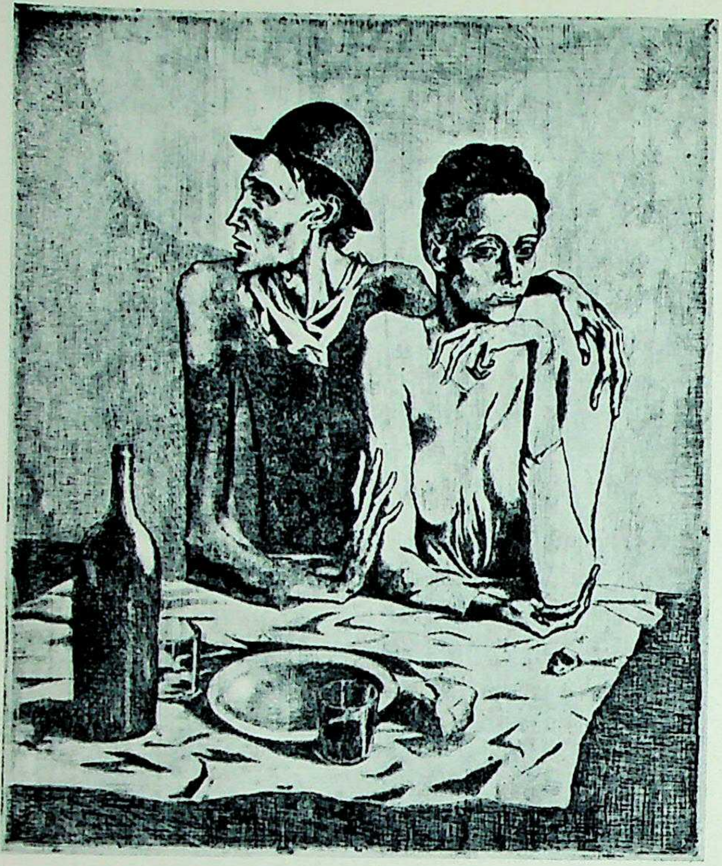
*The Harlequin's Family*, gouache 1905



*Woman's Head,* oil 1906

pinned to the wall like a tapestry with drawing-pins. It was just possible to make out that it portrayed a harlequin wearing a three-cornered hat. His supple arms were held above his head. Next to it was a Christ, ascribed to the sculptor Wasley. Braque was sitting immediately below Picasso's picture. He said nothing but he obviously felt at ease. He smoked his pipe contentedly. Next to him were Maurice Cremnitz, André Salmon, Adolphe Basler, Galanis, Haviland and, on the other side of the table, the sculptor Manolo, Max Jacob, Maurice Raynal; Guillaume Apollinaire sat at its head, with Picasso at the other end. The guitar passed into old Frédéric's hands. He sang one song after another, to loud applause: ballads and popular songs. The group did not break up until dawn. In the Place de Ravignan Picasso suddenly pulled out his Browning and fired a whole magazine into the air. The shots echoed back from Poirier's hotel and through the streets. Angry neighbours opened their windows: '*Zut alors!*'

They were gay nights. Fernande Olivier often joined the party; she was still living with Picasso and modelled for many of his pictures. She talked a lot about her great passion, furs and hats. And if she could lay her hands on any

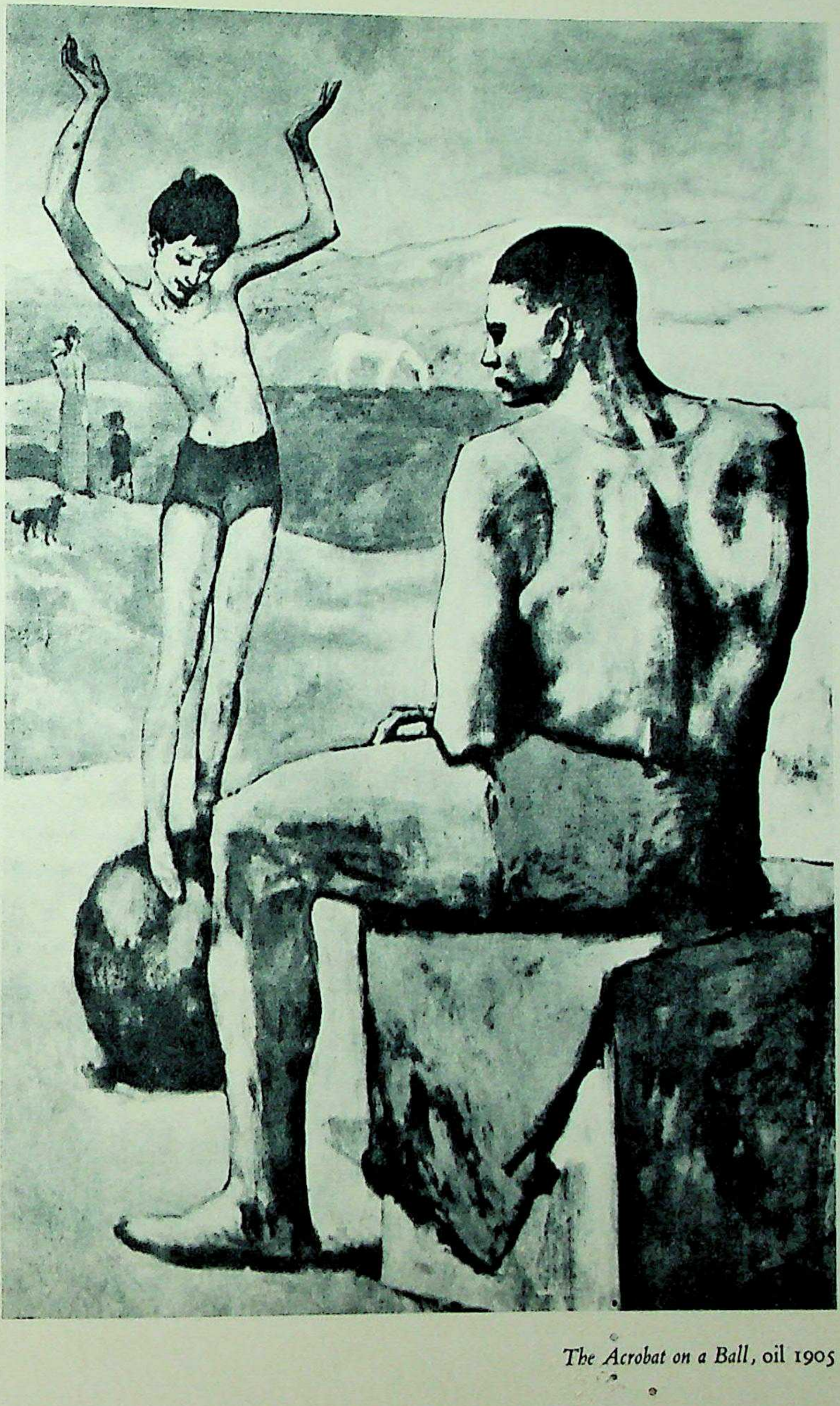


*The Frugal Meal,*
etching 1904

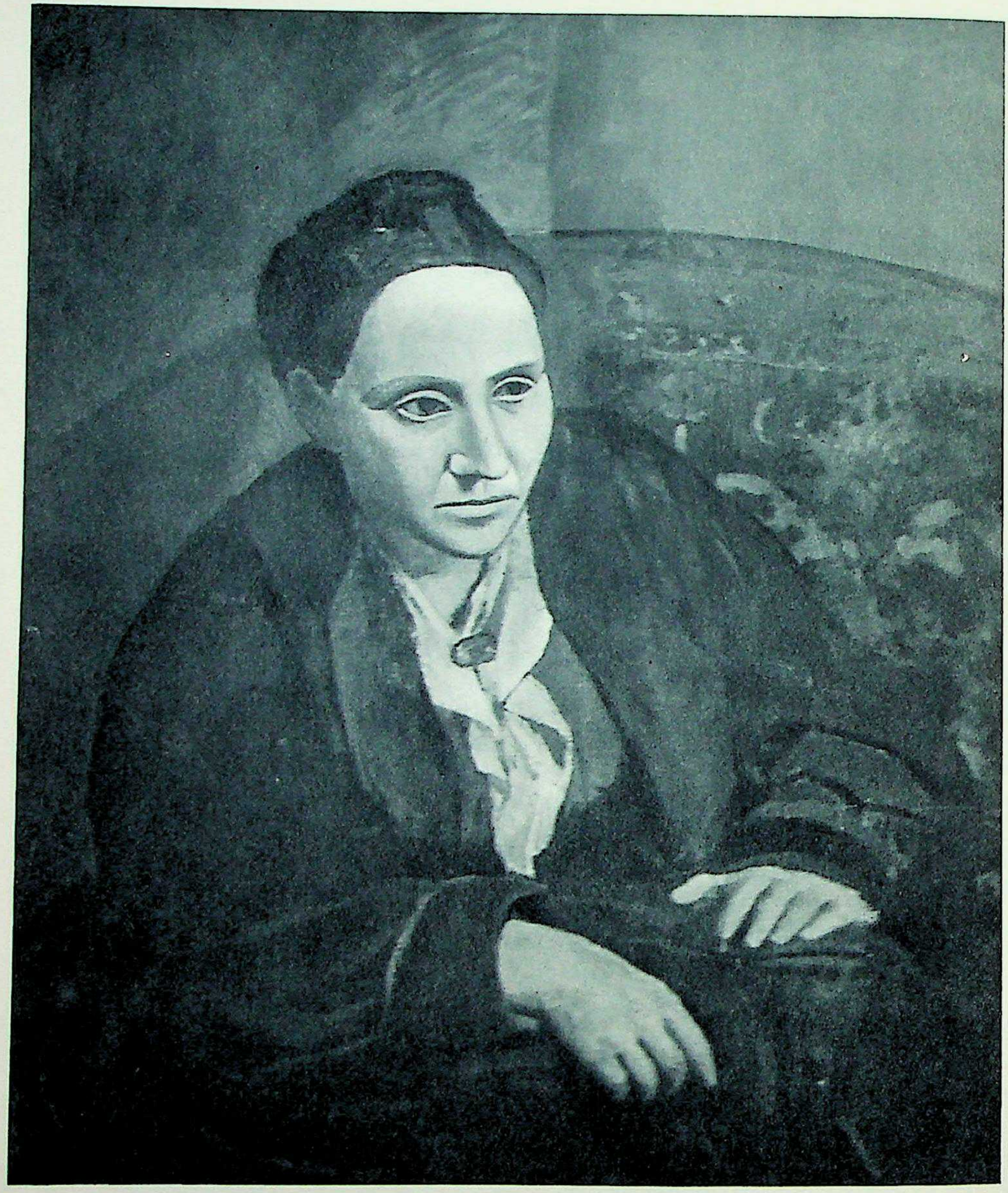
money, she spent it—on furs and hats. Picasso remonstrated and laughed—and worked. He was preoccupied with his 'Acrobats', rope-dancers, tumblers, jugglers, pictures of powerful men, delicate women, pale girls and boys. He painted *The Acrobat with a Ball*: in the foreground, pensive and motionless, an athletic-looking man dressed in blue trunks and a pink vest sits on a cube, with his back to the spectator. In contrast with him, a girl is balancing on a ball, the epitome of graceful movement. The supple motions of her body and arms are painted with sensitive perception. Next Picasso painted the *Majorcan Woman*, a self-possessed, dignified figure.

*Summer in Gosol*

One day Vollard came to his studio and bought all the pictures of this period, thirty in number. He paid 2,000 francs for them. This was a fabulous sum in comparison with the miserable franc pieces the 'Bateau-Lavoir' painters usually carried in their pockets. Picasso had been longing to spend a few months in Spain; now he was able to do so. He spent the summer of 1906 in Gosol, a little town in the province of Lerida. Fernande Olivier went with him.



*The Acrobat on a Ball*, oil 1905



*Gertrude Stein, 1906*

Picasso needed this trip badly. He was exhausted by the intensive work he had done the year before. Even before his departure he had tried to paint a portrait of Gertrude Stein. The sittings were held in the winter of 1905-6. Picasso took endless pains over this portrait. The first sitting was followed by at least 80 more, but in spite of his persistent efforts he could not finish the picture to his satisfaction. In the end he was discouraged and put the canvas away face to the wall. It was only later, on his return from Gosol, that he managed to finish the picture which was to become so famous. He did it in one session, without his model.

*New experiments*

Gosol marked a turning-point in Picasso's development. The *Woman with the Loaf of Bread*, which he painted there during the summer and which was similar in composition to the *Majorcan Woman*, already showed the new direction he was taking. Picasso's painting became more austere, the plastic values more emphatic. Paint was applied more thickly. Earth colours began to oust the pinks and blues. The lyrical and sometimes even literary element of the Blue and Pink Periods was less in evidence. The postures and gestures of his models were stiffer, his volumes were simplified. A constructive element took the place of the weak sensuality of the earlier pictures. The expressionist realism of the Blue Period and the delicate lyricism of the Pink Period developed into a harsher tauter form of expression. It is possible that while he was in Gosol Picasso realized that the type of painting he was doing in the 'Bateau-Lavoir' could only end in Mannerism.

Picasso had now gone beyond the naturalistic style he had adopted. He no longer allowed himself to be led by feeling and sensibility, but began to analyse. 1907 was memorable as the year in which Cubism was born.

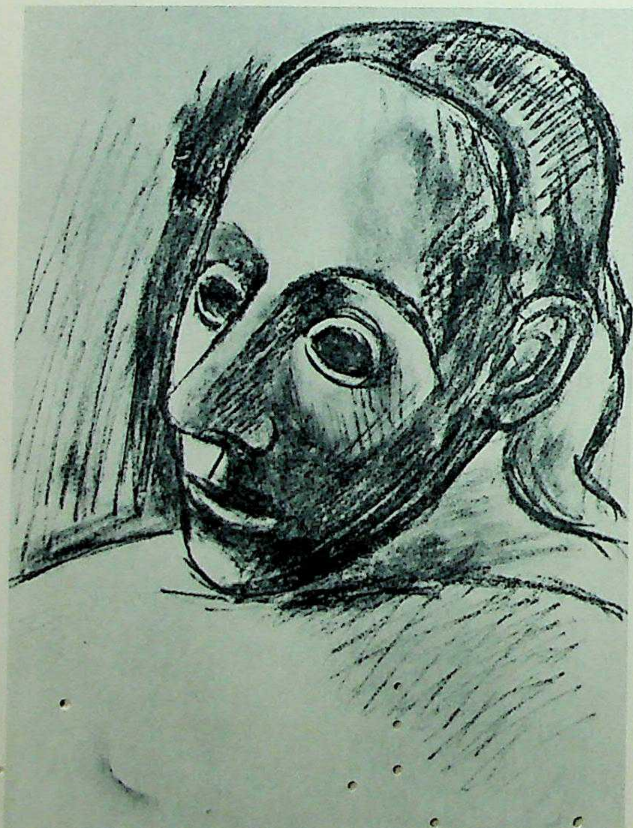
It cannot be too strongly emphasized that Picasso was a recognized painter before he embarked on the Cubist adventure. He had already painted more than two hundred oils, water colours, gouaches or pastels. He had also been active as a sculptor, and executed woodcuts and wonderful etchings. It was an unbelievably varied body of work for so young a man. In the course of it he had tried out many different methods of representation and expression. He had not been seduced by the Impressionists. Capturing the fleeting moment was as unattractive to him as the purely decorative quality of Fauvism. From the very beginning he was interested in structure, in the problem of the spatial representation of form. This young man was first and foremost an individualist. He was looking for something new and his search was persistent and unswerving.

He was quite alone on the road he was now taking. Even his best friends laughed behind his back at his important composition *The Young Ladies of*

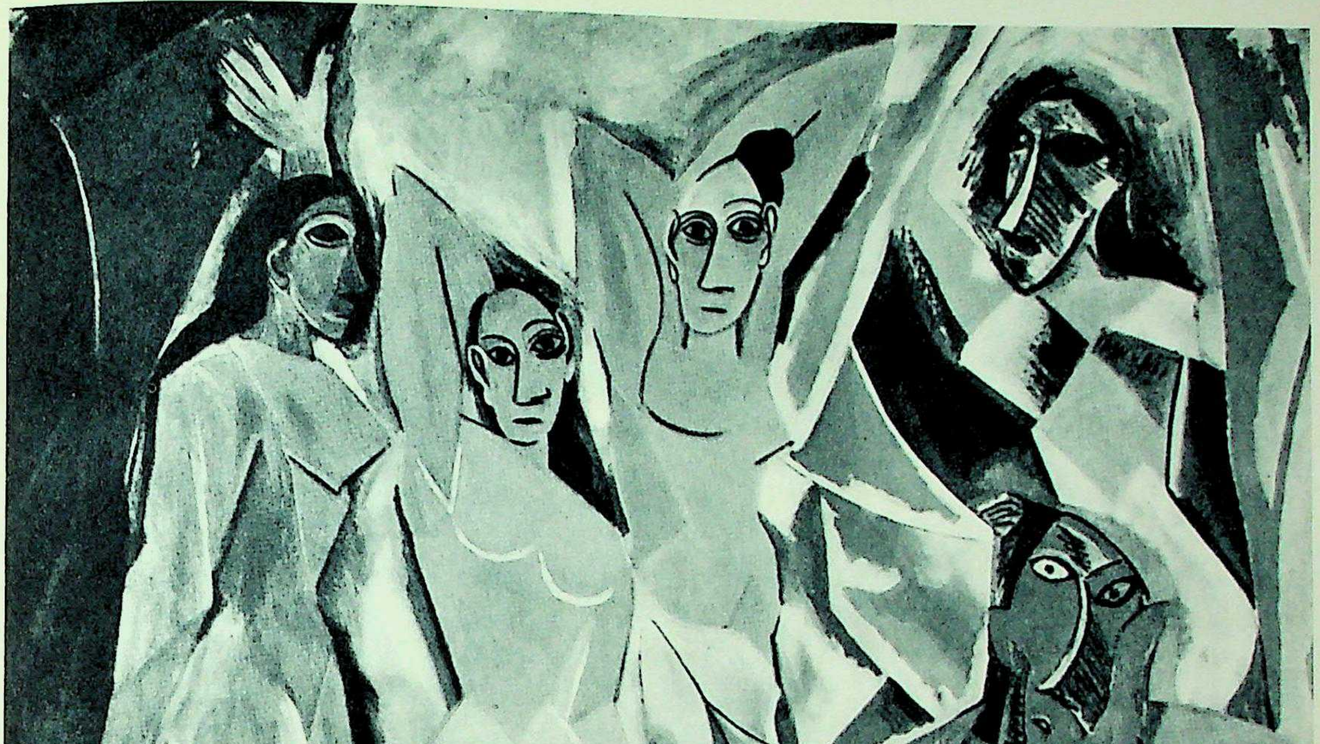
*Avignon.* They urged him to abandon it as an aberration and return to his old manner. Even Matisse and Braque did not understand it at the time. Picasso could not expect his patrons Gertrude Stein, André Level, Haviland, Coquiot and Shchoukine to buy a single painting from him if he persisted in his new way of painting. His dealers, Vollard, Berthe Weill, Clovis Sagot, shook their heads. They withdrew their support from him in confusion. But Picasso refused to be side-tracked. In the winter of 1906-7 he painted and drew countless sketches for each individual figure in his great composition. More than seventeen of them have been preserved and are known. Even after the picture was finished, he continued these studies, as if he felt compelled to achieve still greater clarity. The original composition is completely different from the final version. There were seven figures in the first draft: five female nudes and two male clothed figures, one of them a sailor. The picture was not given the title *The Young Ladies of Avignon* by Picasso but by André Salmon. Surprisingly enough this picture, which was one of the milestones in modern art and introduced Cubism, was only reproduced for the first time in 1925. And it was first exhibited in the Petit Palais in 1937, during the Paris International Exhibition. Braque found solutions similar to Picasso's in 1907-8, but when he first saw the picture in 1907 he is supposed to have exclaimed: 'Painting like that is like drinking petrol in the hope of spitting fire!' Wilhelm Uhde said of the picture in conversation with Kahnweiler: 'There is something Assyrian about it.'

The picture began to exert a tremendous influence on the painters of Montmartre. Even if they misunderstood and rejected it, it fascinated and stimulated them.

In 1908 Picasso's famous banquet in honour of the Douanier Rousseau was held in the 'Bateau-Lavoir'. It was a lively affair: an old picture restorer was



*Woman's Head,* Conté 1906



*The Young Ladies of Avignon*, oil 1907

*The Douanier Rousseau*

introduced to Rousseau as 'The Minister for Fine Arts'. Apollinaire recited verses in Rousseau's praise. The guest of honour himself sang songs and played the violin. Later that evening he uttered these strange and memorable words to Picasso: 'After all, you and I are both great painters: myself in the Modern style and you in the Egyptian.' The studio had been almost stripped for the occasion. There were only a few Negro masks hanging on the walls and the picture *Yadwiga*, painted by Rousseau, which Picasso had bought from the secondhand dealer Soulier. A sort of dais had been constructed from bits of wood and an armchair placed on it for the Douanier.

*Boulevard de Clichy*

In 1909 Picasso left the 'Bateau Lavoir' and moved to N° 11 Boulevard de Clichy. In this year his first exhibition in Germany was held in the Thannhauser (now New York) Gallery.

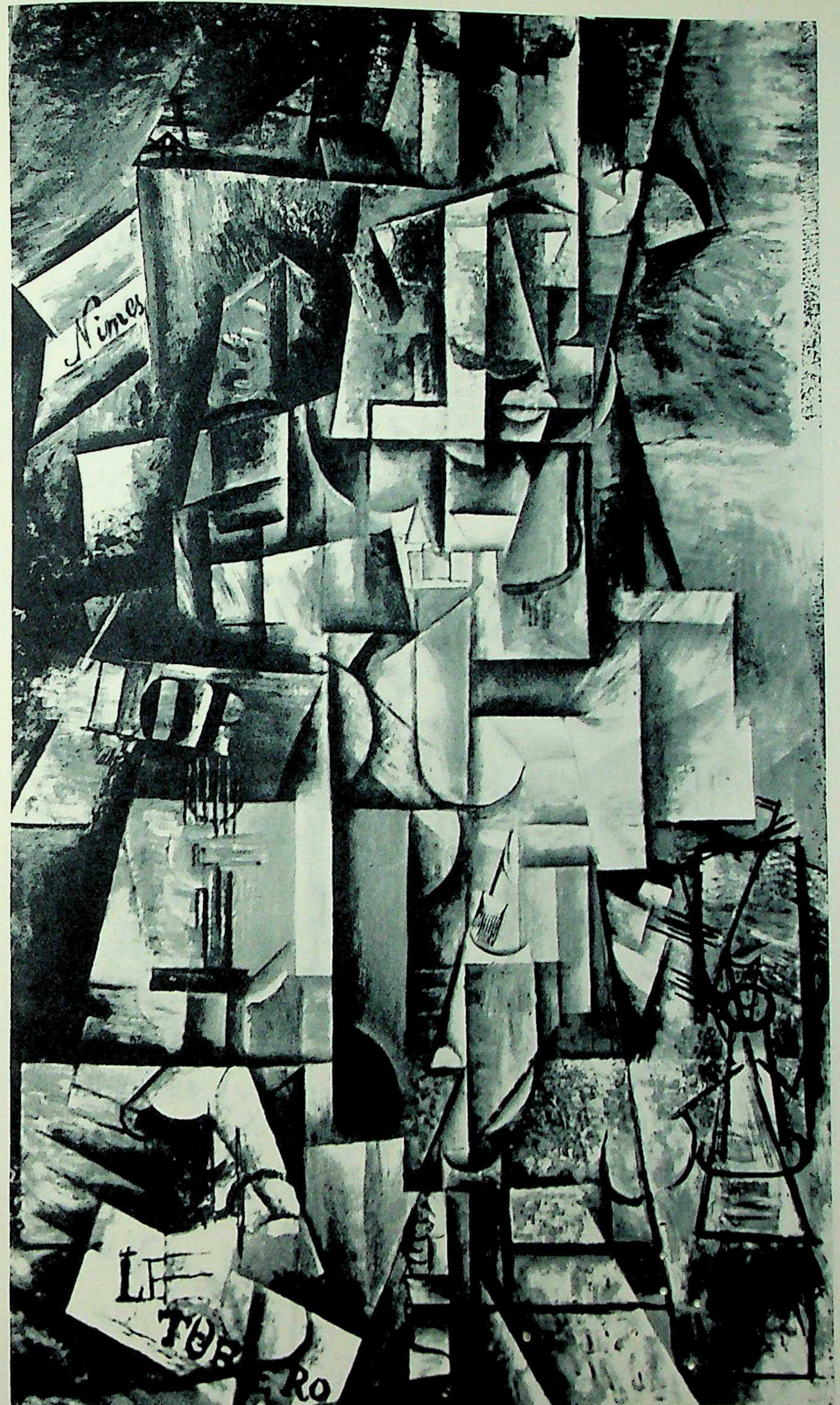
In 1910 Picasso painted the Cubist portraits of Kahnweiler, Uhde and Vollard. Vollard has told how many 'connoisseurs' joked about his Cubist portrait—it is now in the Pushkin Museum in Moscow—and asked who on earth it was meant to represent. 'But the four-year old son of a friend pointed straight at it with his finger and said: "That's Vollard." '

Picasso himself has had something to say about his new manner of painting: 'Mathematics, trigonometry, chemistry, psychoanalysis, music and everything else that has been connected with Cubism in order to make it easier to explain, are nothing but a literary explanation if not downright nonsense, and have done nothing but harm, because people have been blinded by a lot of noisy theories.

'Cubism always remained inside the boundaries of painting and accepted its limitations; it never made any pretensions to go beyond them. Drawing, composition and colour were understood and treated in the same sense and the

Henri Rousseau,
the Douanier,
in his studio

*El Aficionado*, oil 1912 ▶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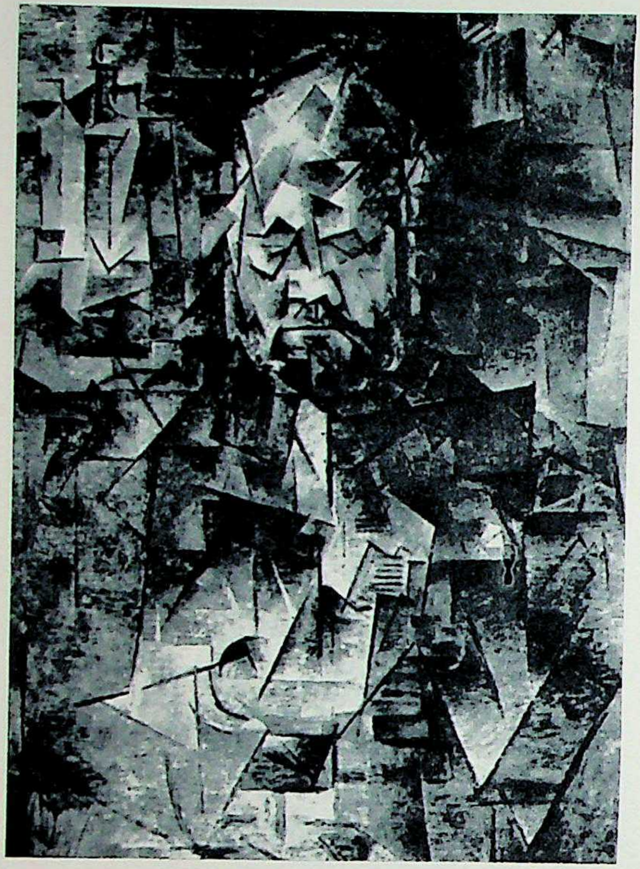


*Ambroise Vollard,* oil, Paris 1910

same manner in Cubism as in any other school of painting.' And in another place: 'Many people believe that Cubism is a sort of transitional art and an experiment which will produce different results when it matures. Anyone who thinks that has not understood Cubism.

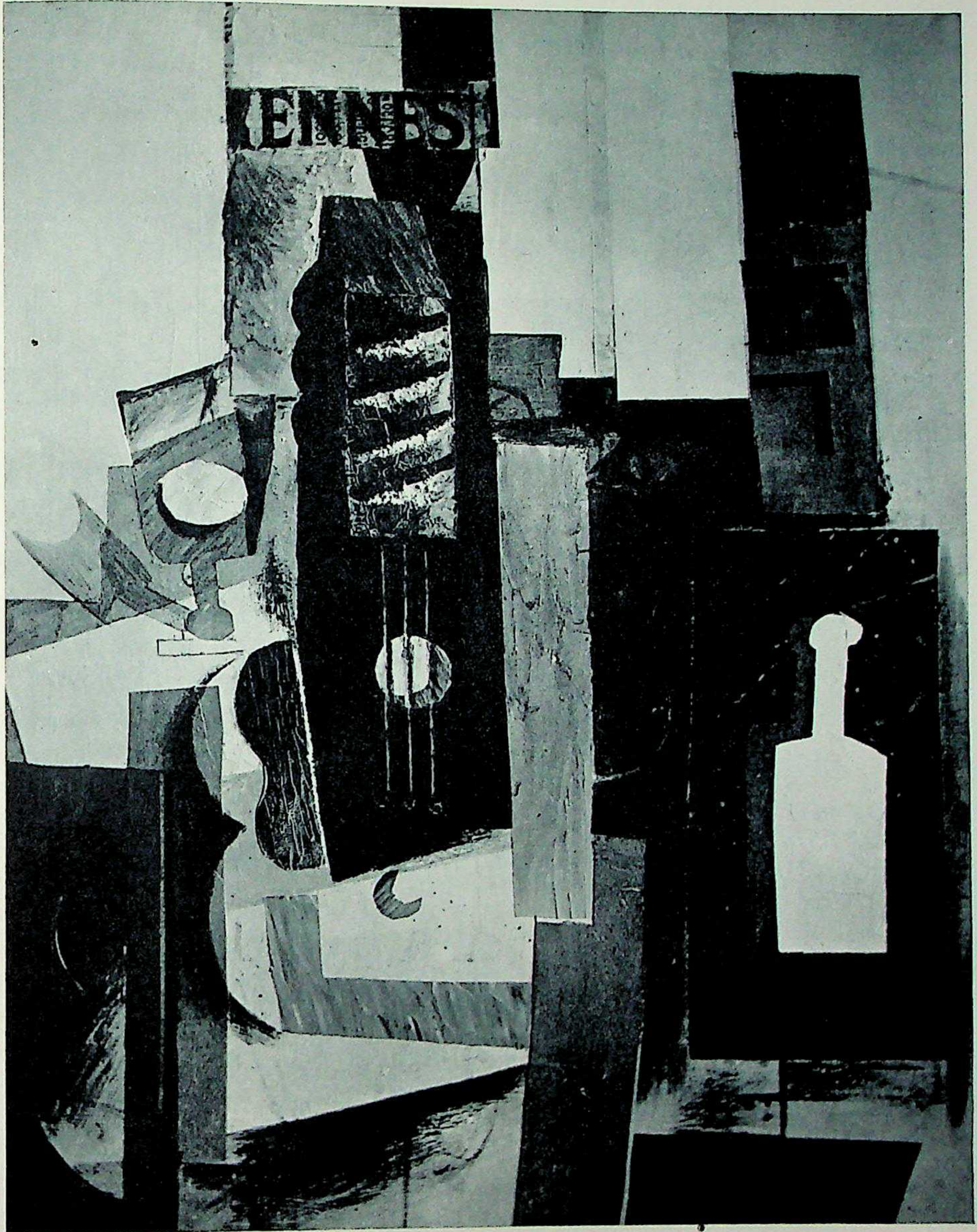
'Cubism is neither a seed nor a foetus, but an art which is primarily concerned with form, and once a form has been created, then it exists and goes on living its own life.'

Picasso spent the summers of 1909 and 1910 with Fernande in Spain. In 1912 he met Marcelle Humbert who was a friend of Fernande's and the companion of the sculptor Marcoussis. It was love at first sight. Picasso ran off with Marcelle, installed her in the first lodgings he could find and said good-bye to Montmartre for ever. Fernande, who was wild with rage at first, accepted her loss like a lady. According to Gertrude Stein, Picasso is supposed to have confessed that she had always attracted him by her extraordinary beauty but her manner had repelled him. Picasso loved Marcelle. He paid homage to his new companion with the inscription *'J'aime Eva'*, which appears on two of his pictures in 1912. A whole series of canvases, superb, perfectly harmonious compositions, expressing his personal happiness, which are among the finest of that period, bear the words *'ma jolie'* from the popular song: *'O Manon, ma jolie, mon cœur te dit bonjour.'* The beauty he celebrated in them was his new love, the graceful Marcelle Humbert, whom he called 'Eva'.

*'Eva'*

Picasso could not paint a 'faithful' portrait of Marcelle, his 'Eva', because during that period of Cubist experimentation he found it impossible to make use of classical realistic methods of representation.

He suddenly felt disgusted with the free and easy Bohemian existence. He longed for solitude, to be alone with the woman he loved. His friends saw little of him. To get away from them he went to Avignon. But there were friends there too. Picasso and Marcelle continued their journey. They made for Céret



*Guitar and Bottle*, oil and gummed paper on canvas 1913

Picasso in his rue Schoelcher studio, 1914

where Georges Braque was painting. Braque was quiet, reserved and understanding. Picasso stayed there for a month and then went on to Sorgues-sur-l'Ouvèze (Vaucluse) where he rented the villa 'Les Clochettes' until October.

On his return to Paris, in order to make a complete break with the past, he moved again and settled in 242 Boulevard Raspail. He stayed there just under a year and painted earth-coloured pictures in which he incorporated fragments of actual materials, such as packets of tobacco, wallpaper, newspapers and match-box tops. He also used the lids of cigar-boxes and string. He often mixed sand or sawdust with his colours to achieve a rough plastic texture. Many of these pictures are no more than jeux d'esprit; they are not all finished products. But these experiments were a great help to Picasso. With his *collages* he brought 'reality' back to his painting, he strengthened his form and at the same time discarded many of the fixed principles of oil painting. He experimented, looking for a new way, new forms of expression. It seemed as if he had only one fear: dogma, sticking rigidly to one formula, capitalizing on old successes. As a result Picasso's manner of painting changed even more frequently during the next few years. One day he was excited by some strikingly patterned wallpapers and he painted pictures (1914) with brightly coloured shimmering pointilliste backgrounds.

*New solutions*

So far Picasso's stylistic methods had followed a logical sequence. His progress was clear and could be divided into stages. Periods with definite limits came one after the other. But after 1915 a change took place; Picasso often found various solutions to his artistic problems at one and the same time, and, much to the confusion of the critics who like things cut and dried, he also went back to manners of expression which people had considered decently interred in history. Picasso horrified even his own followers in the Cubist adventure when he suddenly painted realistic portraits of Max Jacob and Ambroise Vollard in 1915 in the middle of his Cubist experiments, shortly after he had treated the same subjects in a purely geometrical way.

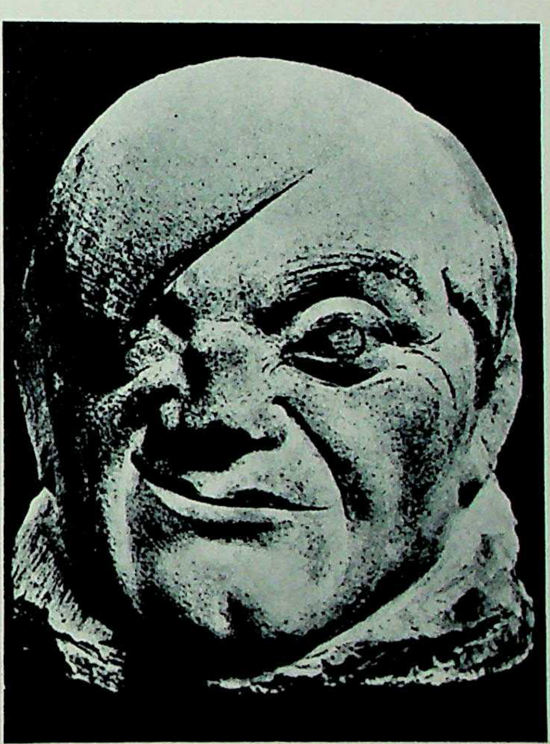
*Kahnweiler*

Picasso, who has never worried much about the approval of the masses, could afford to experiment: his financial situation was assured. Kahnweiler had promised him high prices in a new contract. Meanwhile his first exhibitions in America and England had attracted attention (New York 1911, London 1912). In the spring of 1914 his painting *Acrobats* fetched the substantial sum of 11,500 francs at the Hôtel Drouot, the Paris auction-rooms. At the age of 33 Picasso was a famous and highly-paid painter.

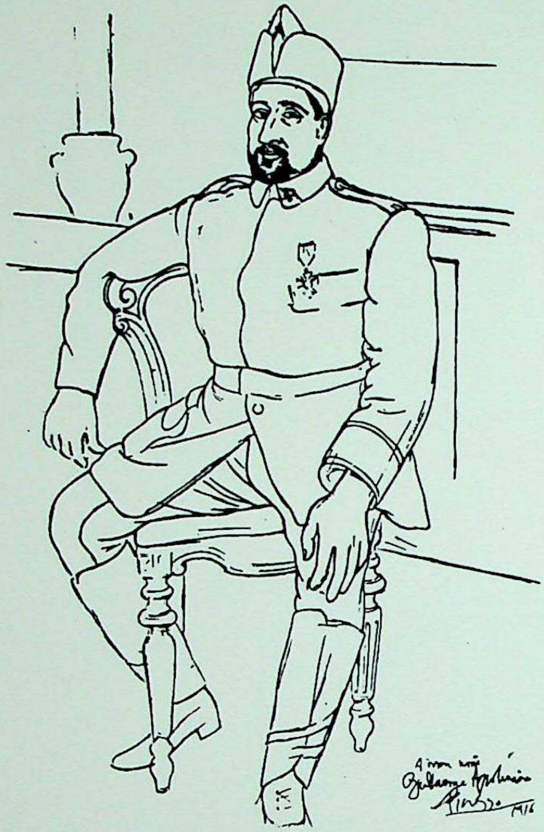
*First World War*

But this year brought suffering as well as success: in 1913 Picasso's father died; in 1914 *'ma jolie'*, Marcelle Humbert, died and the World War split up the circle of the founders of Cubism.

Picasso in 1917



Head of Picasso
modelled by the Spanish sculptor
Gargallo in 1917


A mon ami Guillaume Apollinaire
Picasso 1916

*Guillaume Apollinaire,* showing the bandage under his cap, 1916

When war was declared Picasso was with Braque and Derain in Avignon. They were both called up immediately. Picasso went to the station with them. Braque was soon severely wounded in the head. Apollinaire also suffered a head wound of which he died in 1918. Shortly before his death, he had married, Picasso and Vollard acting as witnesses.

Picasso now rented a studio in the rue Schoelcher in Montparnasse. He was quite alone, for even his friendship with his old companion Max Jacob, who did not appreciate Cubism, had lapsed.

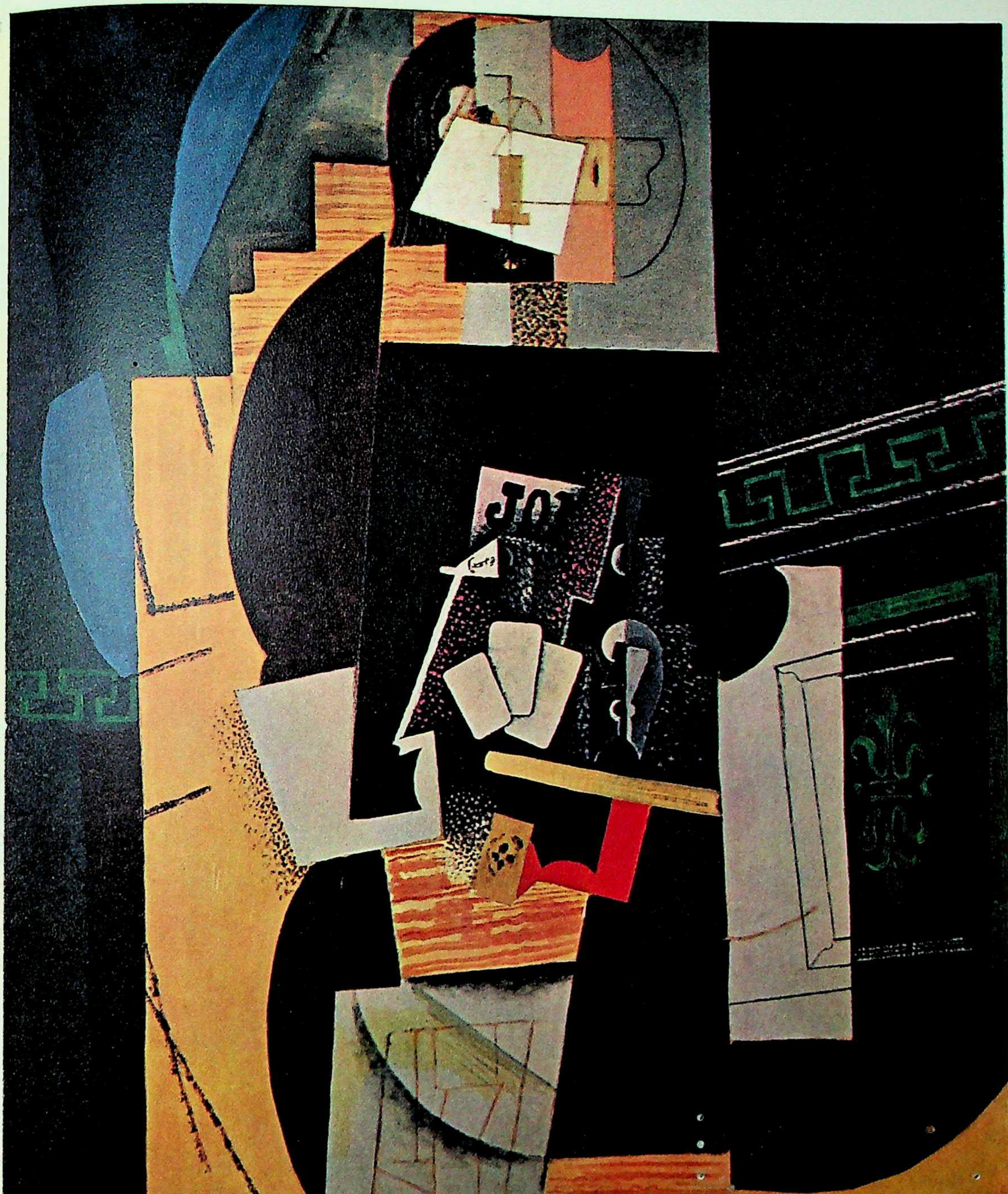
*The Russian Ballet*

To get even further away from the war atmosphere, Picasso moved into a small suburban villa in an overgrown garden at 22 rue Victor Hugo, Montrouge. The only person who visited him occasionally was the Spanish sculptor Gargallo, whom Picasso had met in Barcelona. Then, when everything seemed gloomy and hopeless, the year 1917 brought the beginning of a new epoch. Jean Cocteau used to sit for Picasso and asked him if he would work for the Russian Ballet, which was under Diaghilev's direction. Picasso agreed on the spot. He felt instinctively that here was a way out of the blind-alley of Cubism. His friends, whose attitude had become stiff and touchy under the violent criticism of Cubism, made no secret of their disappointment at his apostasy. Cocteau wrote of this event: 'Montmartre and Montparnasse were under a dictatorship. We were going through the puritanical phase of Cubism. Such articles as may be found on a café table, together with a Spanish guitar, were the only ones allowed. It was treason to paint a stage-setting, especially for the Russian Ballet. Even Renan's heckling off-stage could not have scandalized the Sorbonne more than Picasso upset the *Rotonde* café by accepting my invitation.'

*Olga Koklova*

In February Picasso went to Rome with Cocteau. While the company practised in a vast cellar, he worked like a man possessed on the costumes for the ballet *Parade* by Jean Cocteau, for which Erik Satie wrote the music. In Rome Picasso met Olga Koklova, a ballerina with the Russian Ballet. Olga

*The Card-Player,* oil 1914 ▸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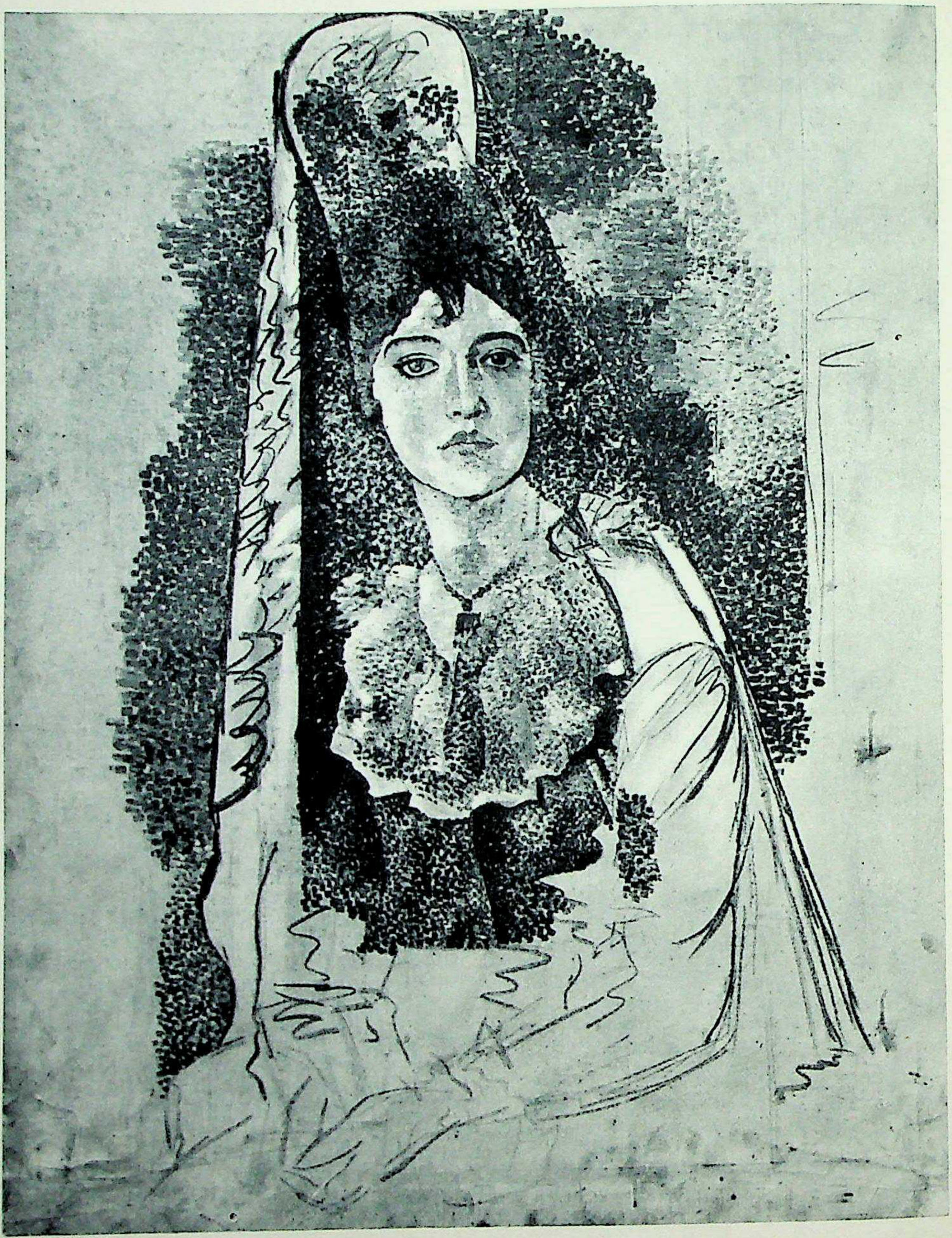


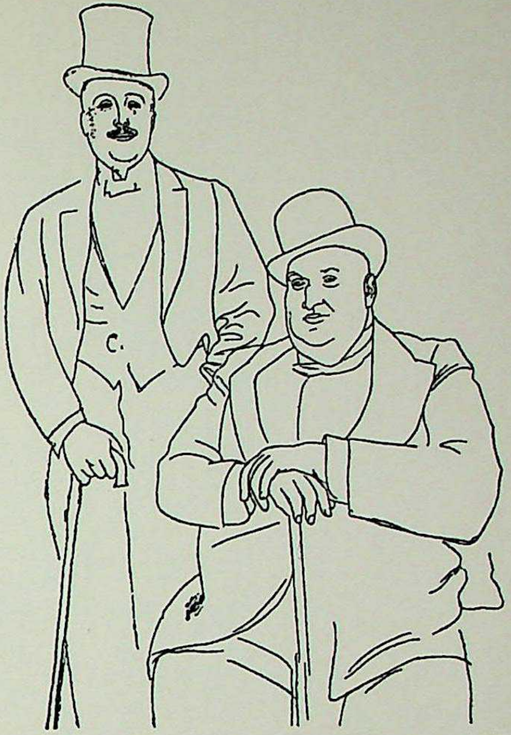
*Spanish Dancer,* oil

left the company and in July 1917 went to Madrid with Picasso and then to Barcelona where she was introduced to his mother. He sent the picture which he painted of Olga in a Spanish mantilla to his mother. A year later they were married; Cocteau was one of the witnesses.

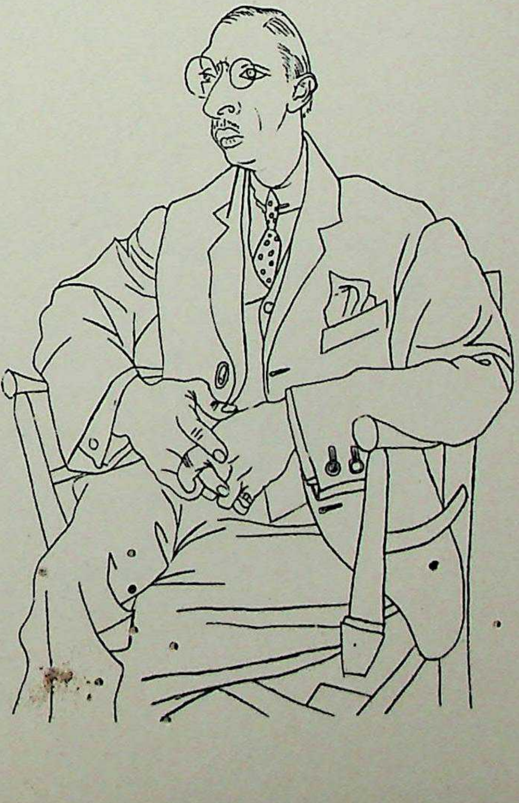
His collaboration with the Russian Ballet lasted until 1924. On 22 July 1919 the ballet *The Three-cornered Hat* by Sierra, with music by de Falla, was produced in London with costumes and scenery by Picasso. Stravinsky's ballet *Pulcinella* followed in May 1920. Stravinsky wrote of his collaboration with Picasso: 'I don't know which I was most enthusiastic about: Picasso's colour, his designing ability or the astonishing theatrical sense this extraordinary man had.'

'The astonishing theatrical sense': those are the operative words. Picasso, who was so fond of painting the people of the theatre, the mimes, dancers, jugglers and acrobats, had a great feeling for self-expression, for acting. He was the exact opposite of an introverted artist. Spectacle, movement, bull-fighters and tight-rope walkers, they all attracted him. He loved action and crowds. It was only logical that later he should appear before the camera himself.

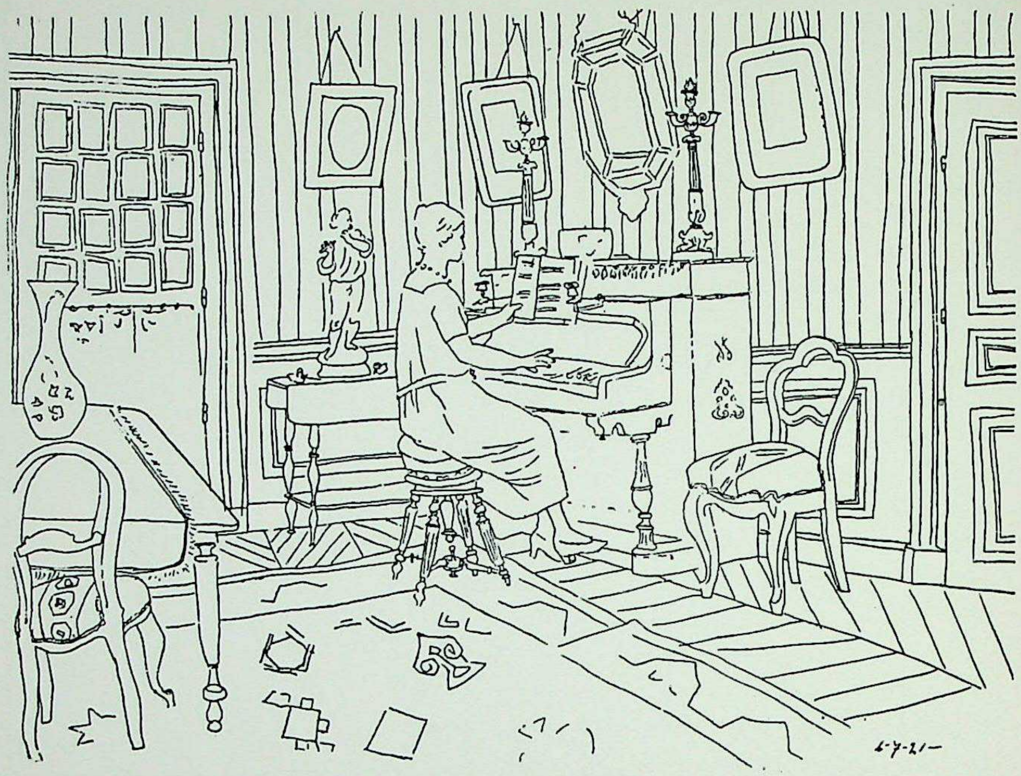
Picasso instantly grasped the necessary technique for this new field, the conception of ballet in visual terms. His 'enormous power of realization' put him in a position to do more than paint mere mobile scenery. He 'transposed the whole into a new visual world', said Curjel. 'Unburdened by the load of a tradition that had become meaningless and uninfluenced by the sage advice of omniscient men of the theatre Picasso introduced the new world of Cubism to the stage.'



*Diaghilev and Selisburg,*
drawing by Picasso



*Igor Stravinsky,*
drawing 1917



Picasso's wife at the piano in their Paris flat at 23 rue de la Boétie

*The first night of 'Parade'*

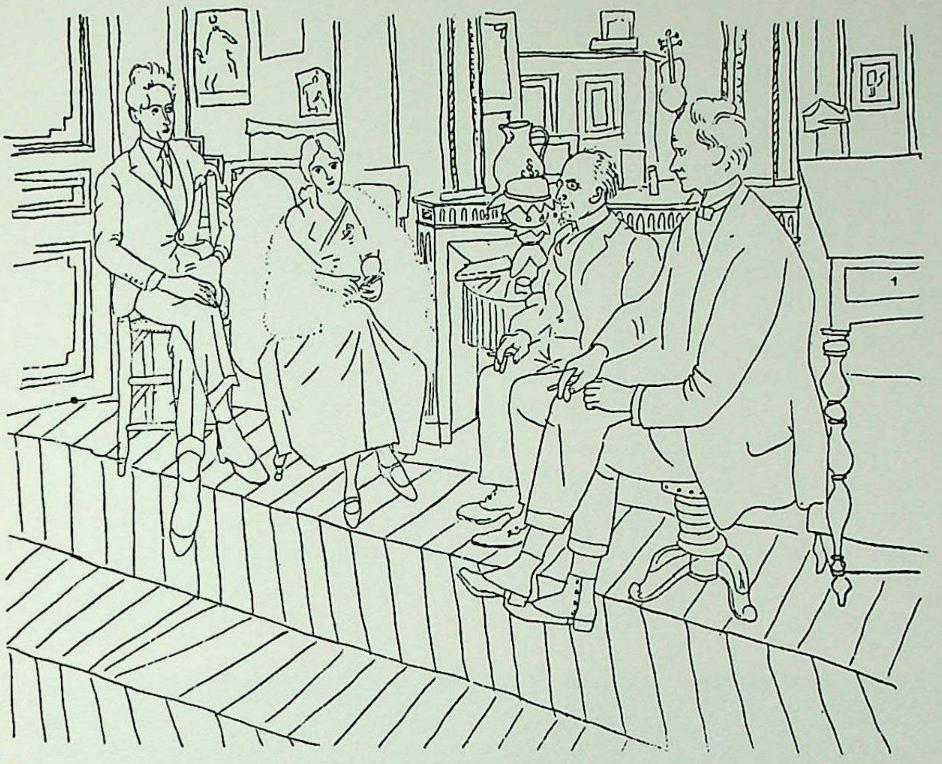
The public, which apart from a few know-alls had no idea what was going on in the artist's studio, was given its first glimpse of the shapes and colours of the Cubist world at these productions and a violent shock into the bargain.

In 1917 Michel Georges-Michel described the first night of *Parade*, one of the high lights in the history of ballet: 'There was such an almost erotic excitement in the rhythm of the music, with typewriters tapping away in the orchestra, the lighting and the dancing, that those spectators who were not fighting or shouting "Bravo" were performing like the painter and his girl-friend making love in my box.'

All Montparnasse was represented at the first night which was held on 18 May 1917 at the Théâtre du Châtelet. Picasso is supposed to have worn a bright red pullover and a jockey's cap.

The chaos after the performance must have been tremendous; Cocteau has told how the authors only escaped lynching because of the public's respect for Apollinaire who had appeared in uniform with a white bandage round his head.

In contrast, *The Three-cornered Hat*, which was first shown at the Alhambra Theatre in London on 22 July 1919, was a triumphant success. *Pulcinella*,



Cocteau,
Olga Picasso, the
composer Erik Satie
and Clive Bell
by the fireside

which had its first night at the Paris Opera on 15 May 1920, and *Cuadro Flamenco*, a ballet which was produced at the Théâtre de la Gaité Lyrique on 22 May 1921, were also successes.

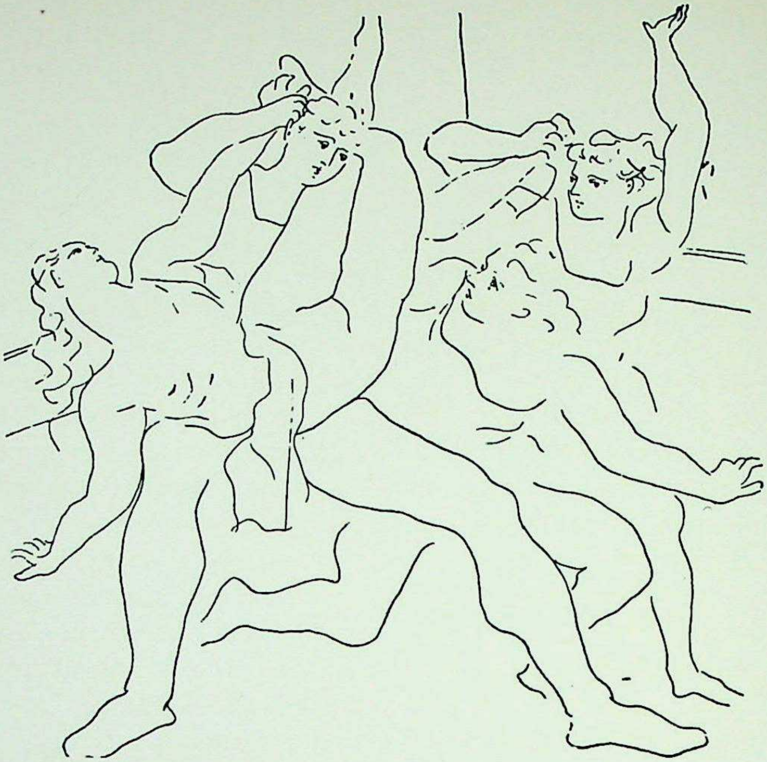
During these years Picasso spent the summer at Cap d'Antibes (1923), Juan-les-Pins (1924 and 1925-26), Cannes (1927) and Dinard (1928). He painted a series of superb still-lifes, canvases full of urbanity, elegance and energy, in addition to the scenery and costumes for the ballet *Mercure* (1924).

*His son Paul*

They were happy years. In 1921 Picasso's youngest son Paul (Paolo) was born. Picasso was still living in the two-storeyed house in the rue de la Boétie, quite close to Paul Rosenberg's Gallery. 'Mother and child' was a recurrent theme in his work. The interior of the house in the rue de la Boétie is familiar to us from Picasso's drawings. On the walls hung pictures by Cézanne, Renoir, the Douanier Rousseau and some which Matisse had given him.

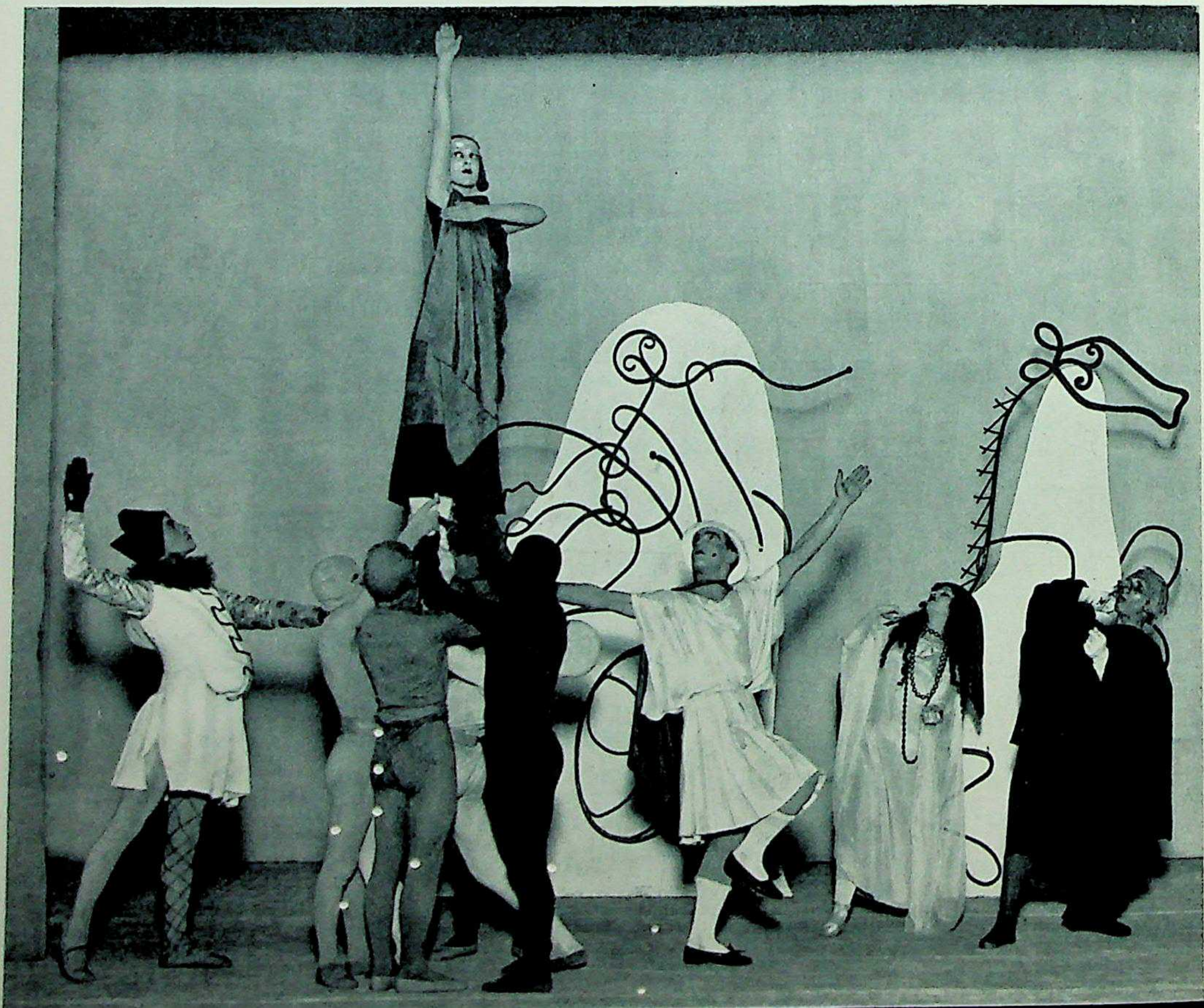
*Surrealism*

The Surrealist movement made its appearance. In 1924 the first 'Surrealist Manifesto', under the name of André Breton, was published in Paris. Picasso took part in the first Surrealist Exhibition which was held at the Pierre Gallery in Paris in 1925. He was in close contact with the spokesmen of the movement: André Breton, Paul Eluard, Louis Aragon, Robert Desnos. The



*The Dancers,* drawing 1925

Scene from the ballet *Mercure* for which Picasso designed the settings and costumes



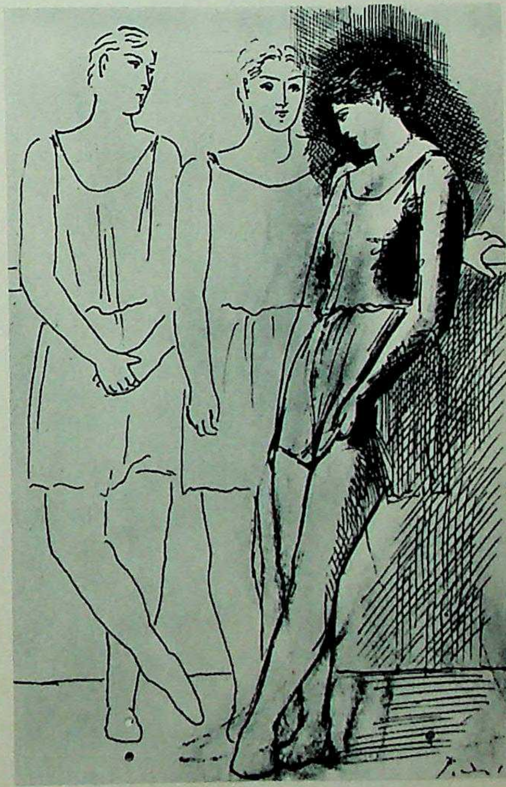
painters Max Ernst, Joan Mirò and the painter-photographer Man Ray were also in his circle of friends. Picasso was even interested in the Dada movement which was started by Tristan Tzara.

*Monstrous figures*

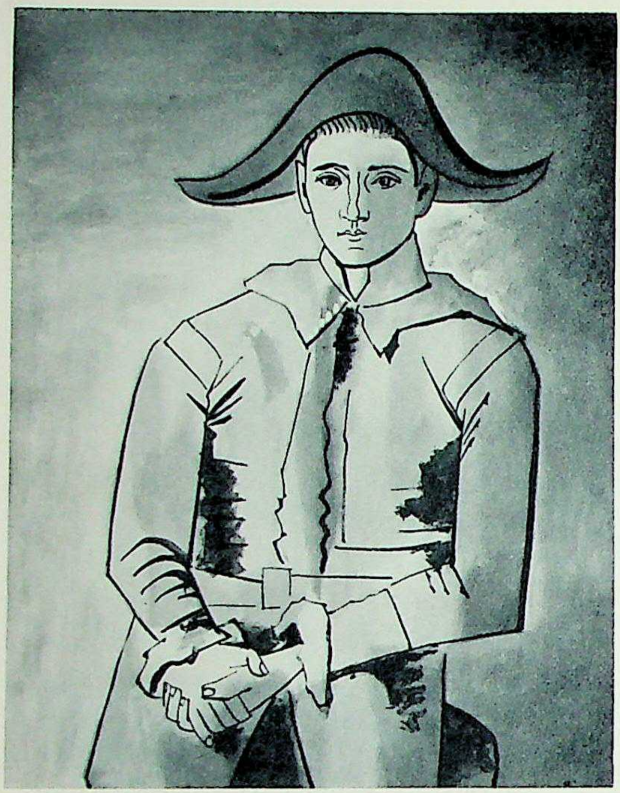
This was the time when he painted the pictures of monstrous, strangely conceived figures, 'in which', as Jardot says, 'the organs and limbs of the human body appear in new arrangements which match the whims of the painter's unbridled imagination'. Perhaps a sentence of Baudelaire's will help to interpret and clarify this period: 'I find it superfluous and boring to portray the real; what *is* does not gratify me in the least. Nature is hateful and I prefer the monsters of my imagination to the triviality of existence.'

Many people were confused by these deviations from the usual naturalistic picture. But perhaps to confuse and shock was precisely what Picasso aimed at when he indulged in magic transformations like these. There is no need to enter the field of metaphysics in an attempt to interpret these pictures in which Picasso sometimes gives his figures several heads and freakishly enlarged limbs, in a demoniacal rejection of nature, as well as displacing eyes, noses and mouths and allowing us to see the front view and profile of faces simultaneously. Picasso was trying to free himself from the terrors of his own visions like Hieronymus Bosch, Grünewald and Fuseli before him. His Spanish temperament and a certain penchant for the grotesque not unconnected with it may be contributory reasons why Picasso created figures similar to those we find in such great numbers on medieval cathedrals. But have these pictures no metaphysical significance? Are they not visual warnings which are ranged against all kinds of threats to human existence, against the dark powers from the next world, and in this way related to the fetishes and devil-masks which help primitive peoples to exorcise evil spirits?

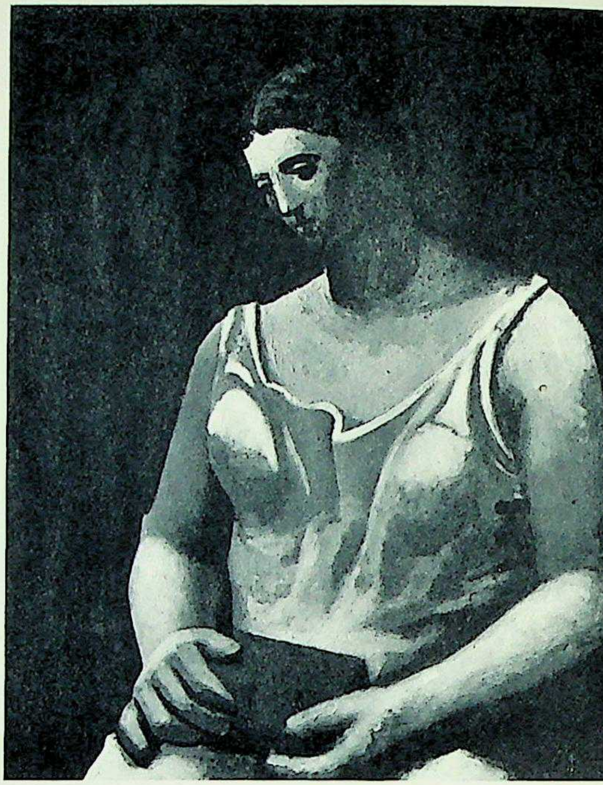
*Three Dancers,* pen and ink drawing 1925



Picasso has often demonstrated how simply he perceives things. Therefore it seems quite possible that he intended these pictures to be much simpler than his interpreters are prepared to admit. Obviously this is not applicable to his other pictures from the same period in which the



*Harlequin with Clasped Hands*, oil 1923



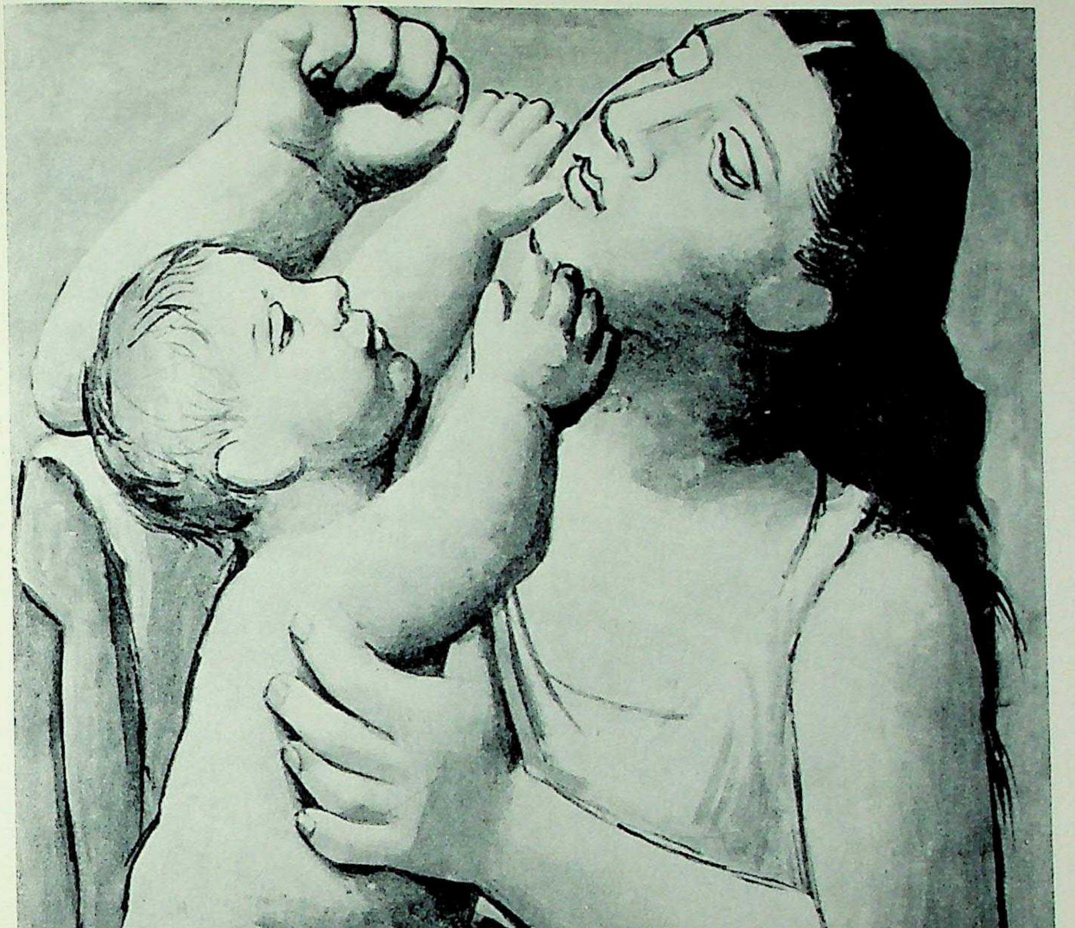
*The Woman in White*, oil 1922

problems to be solved were purely formal. It applies to the sinister repulsive products of his Spanish imagination, the monsters and chimeras which Picasso mostly painted between 1926 and 1930 and which are in their own way seen realistically: it is as if Picasso, in losing his faith in creation and conjuring up distorted monsters, had foreseen his own and Europe's tragedy.

*Transformations*

The transformations Picasso went through in the 1920s are particularly confusing: the famous picture *The Three Musicians*, which with its geometrical patches of colour can be considered one of the most characteristic works of the Cubist period, appeared in 1921. Two years later, in 1923, it looked as if Picasso had suddenly remembered the figures of his Blue Period again. He painted seated harlequins wearing broad cocked hats. The painter Salvado sat for some of these pictures which completely rejected the violent yet disciplined transpositions of the Cubist period. Instead of the compositions carefully built up out of coloured planes which Picasso had recently put forward as convincing solutions, his pictures were now constructed with concise drawing, and in them colour reappeared. Picasso suddenly began to paint pictures whose atmosphere recalls those of his 'Bateau-Lavoir' years, using the naturalistic

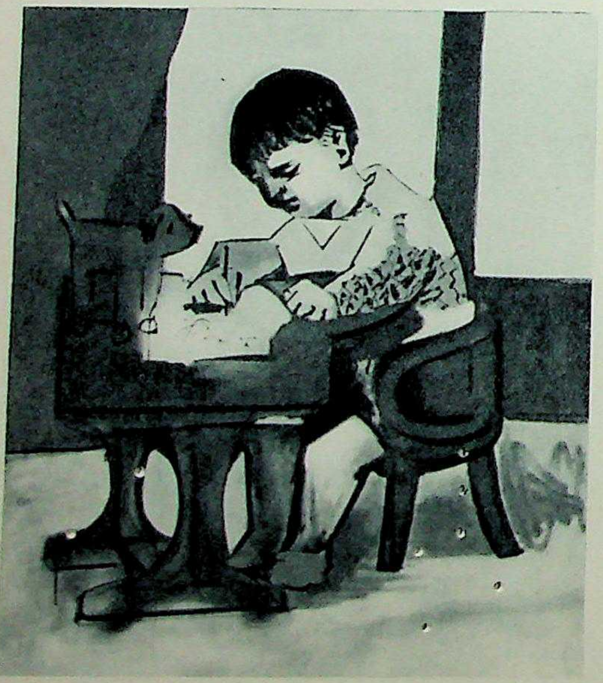
*Mother and Child*, oil 1921 ▸



Picasso with his son Paul at Dinard

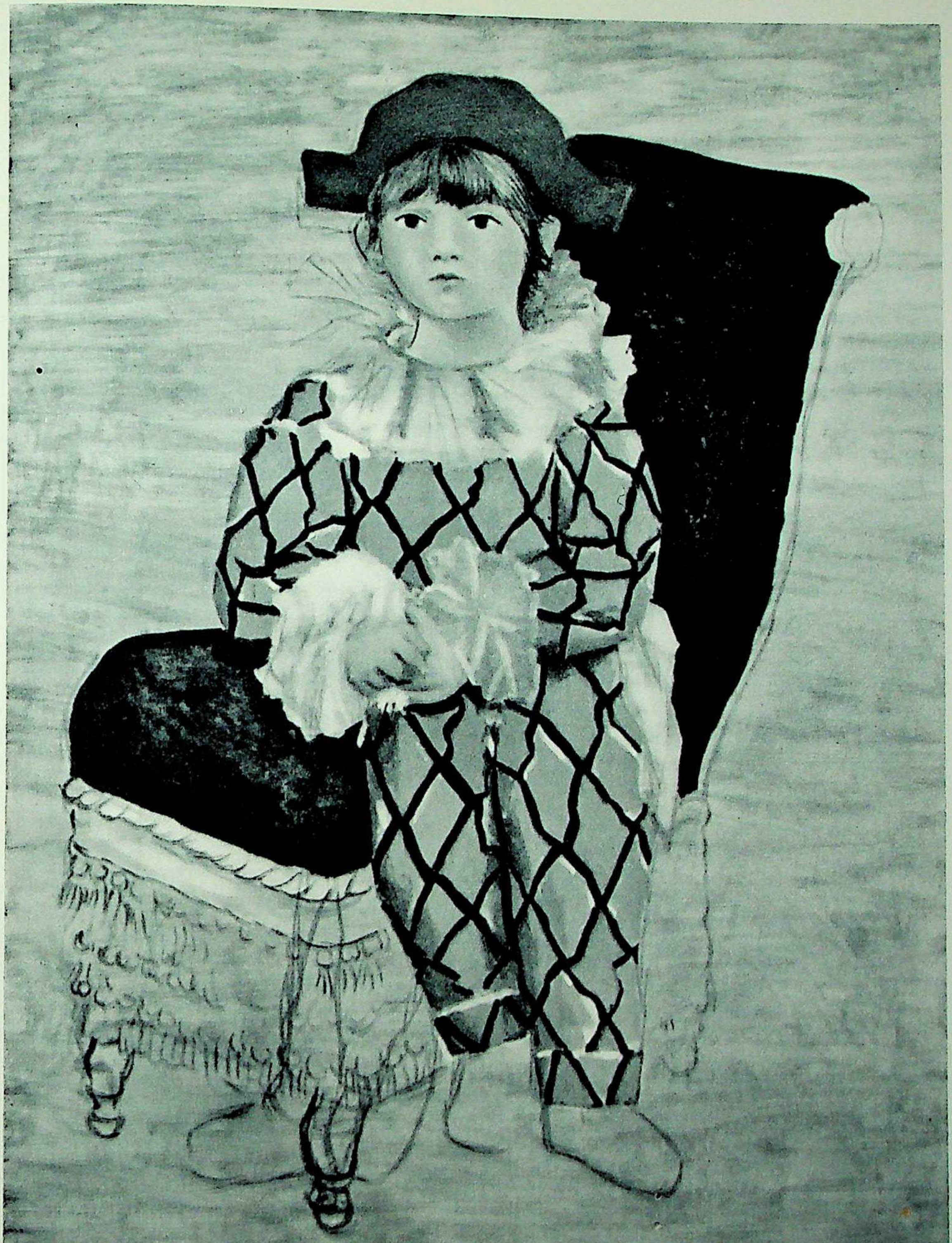
techniques of his early days, of which *The Lovers* (1923) is a good example. In the same style, with marked emphasis on the drawing, Picasso painted his son Paul from a photograph. The boy is wearing a white Sunday suit and sitting on a donkey. In this picture the colour is simply surface decoration. But only a short while before he had painted pictures like the pastel *Reading* (1921), the oil *Mother and Child* (1921), *Three Women at the Fountain, The Spring* and the gouache on wood *Two Women on the Beach,* a study of the drop-curtain for the *Blue Train.* These were all pictures in the 'classical' style, strictly composed in accordance with the rules of the Renaissance, but with strangely bloated powerful female figures, like rustic goddesses, who make these canvases look like a parody of Neo-classicism in spite of their mastery. His abundant production incorporated even more confusing forms: the bloated female figures developed into misshapen beings with heads like insects and gigantic spider legs who move like grotesque marionettes against a background of endless space. At the same time Picasso painted still-lifes from which all trace of naturalism was eliminated. New problems were already appearing. As soon as he had found a solution, he dropped his experiments immediately and sought for new ways of representation. For this reason the 1920s were 'a fruitful but also a turbulent and violent time'.

In 1929, Picasso returned to sculpture after a lapse of fifteen years. In 1930 he received an award from the Carnegie Foundation and bought Boisgeloup,



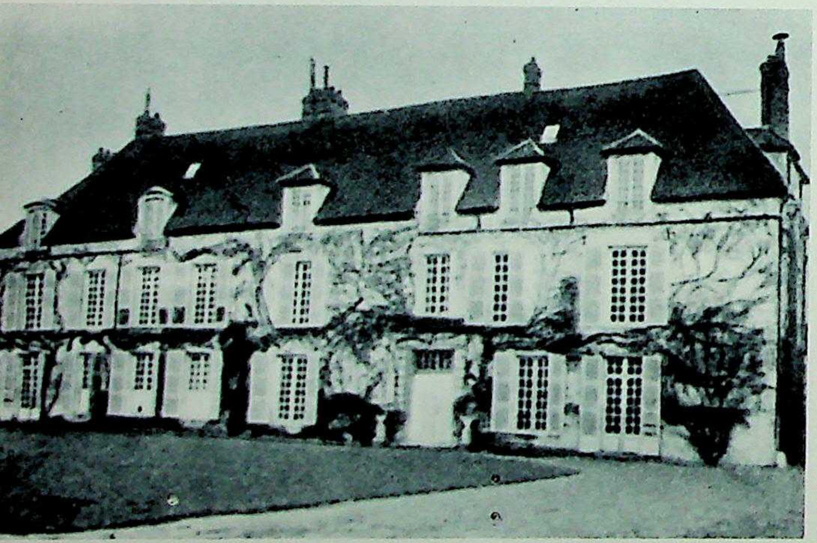
*Picasso's son, Paul, aged two,* oil 1923

*The Artist's son, aged three, in Harlequin's Costume,* oil 1924▶



Marie-Thérèse Walter and her daughter Maïa

In 1923 Picasso bought the country house Boisgeloup



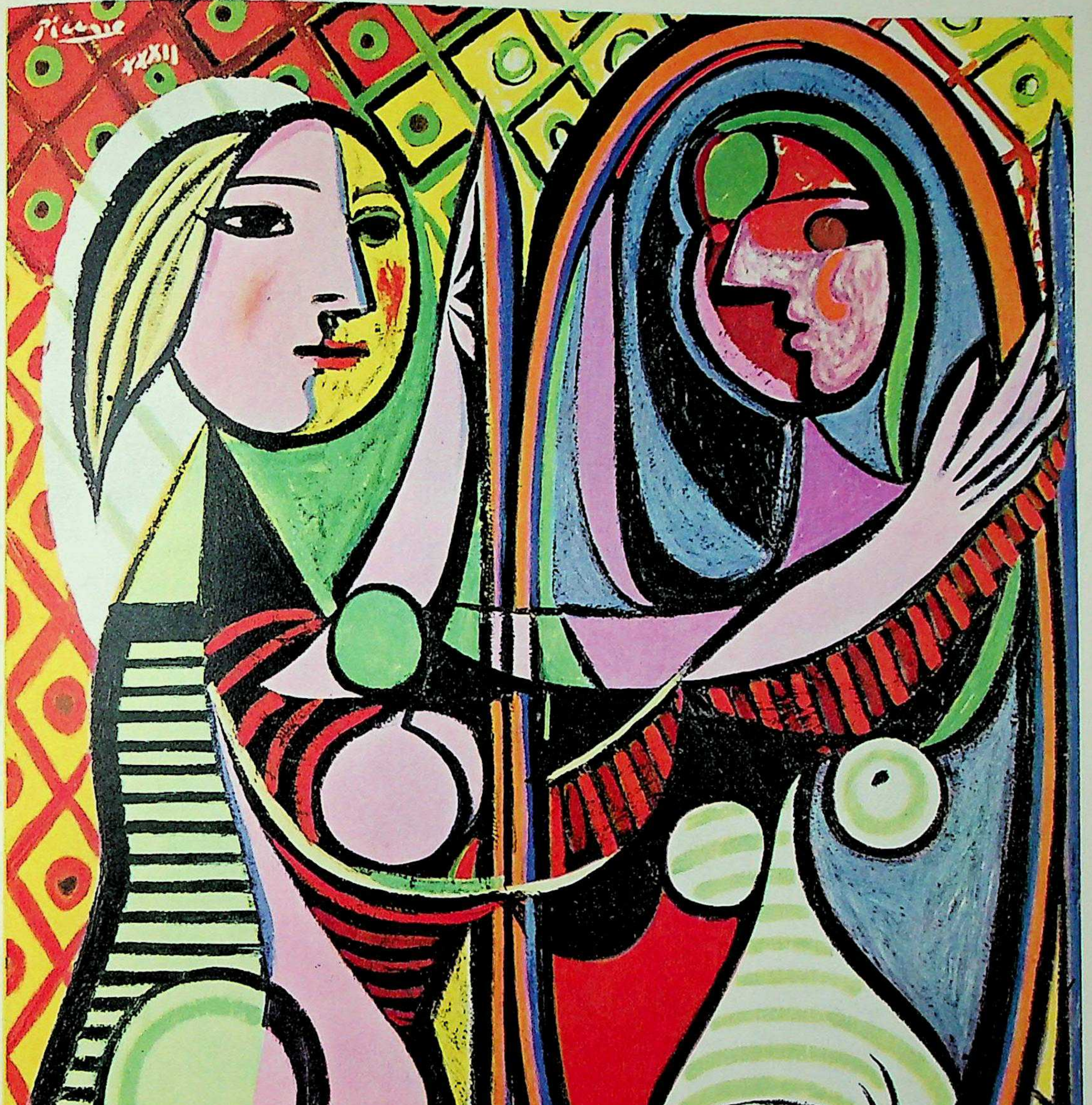
a country mansion about a mile to the south of Gisors (Eure), which he later fitted up as a studio.

His marriage to Olga was on the verge of dissolution. Perhaps the usual reasons lay behind this—a cooling of feeling, new interests which were no longer shared. Picasso had lived with Olga for seventeen years. It was difficult for him to discuss separation with her. A divorce suit was begun but the decree was never pronounced absolute. In 1935 Picasso left Olga for good.

Another woman had come into his life, his model, Marie-Thérèse Walter. In 1935 she bore his second child, a daughter called Maïa (Maria de la Concepción).

In 1936 the Spanish Civil War broke out. Picasso was appointed Director of the Prado Museum in Madrid. He hated General Franco and pilloried him and his actions in two large etchings entitled *Sueño y Mentira de Franco* (*Dream and Lie of Franco*). Here Picasso suddenly appeared as a kind of balladmonger. He joined the ranks of these early print-makers who sold woodcuts of monstrosities at fairs. Franco was his monstrosity. He depicted his dreams and gave him the lie. Countless copies of these engravings were dropped over Franco-occupied territory during the Spanish Civil War.

*Young Woman with a Looking-glass*, oil 1932 ▸


Picasso
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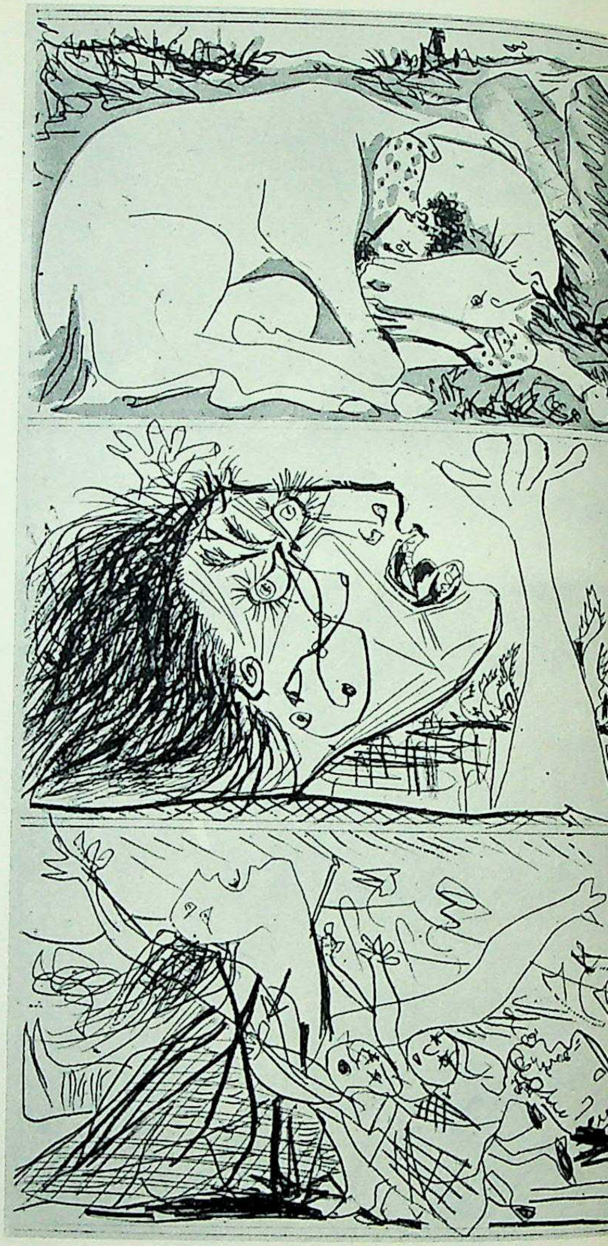
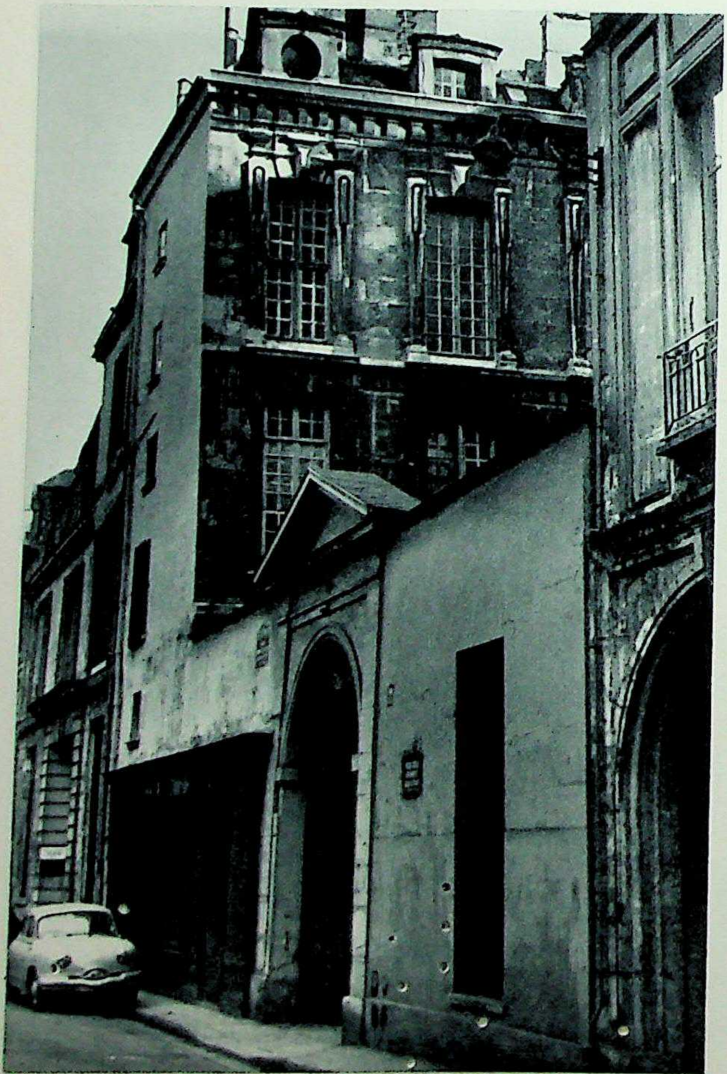
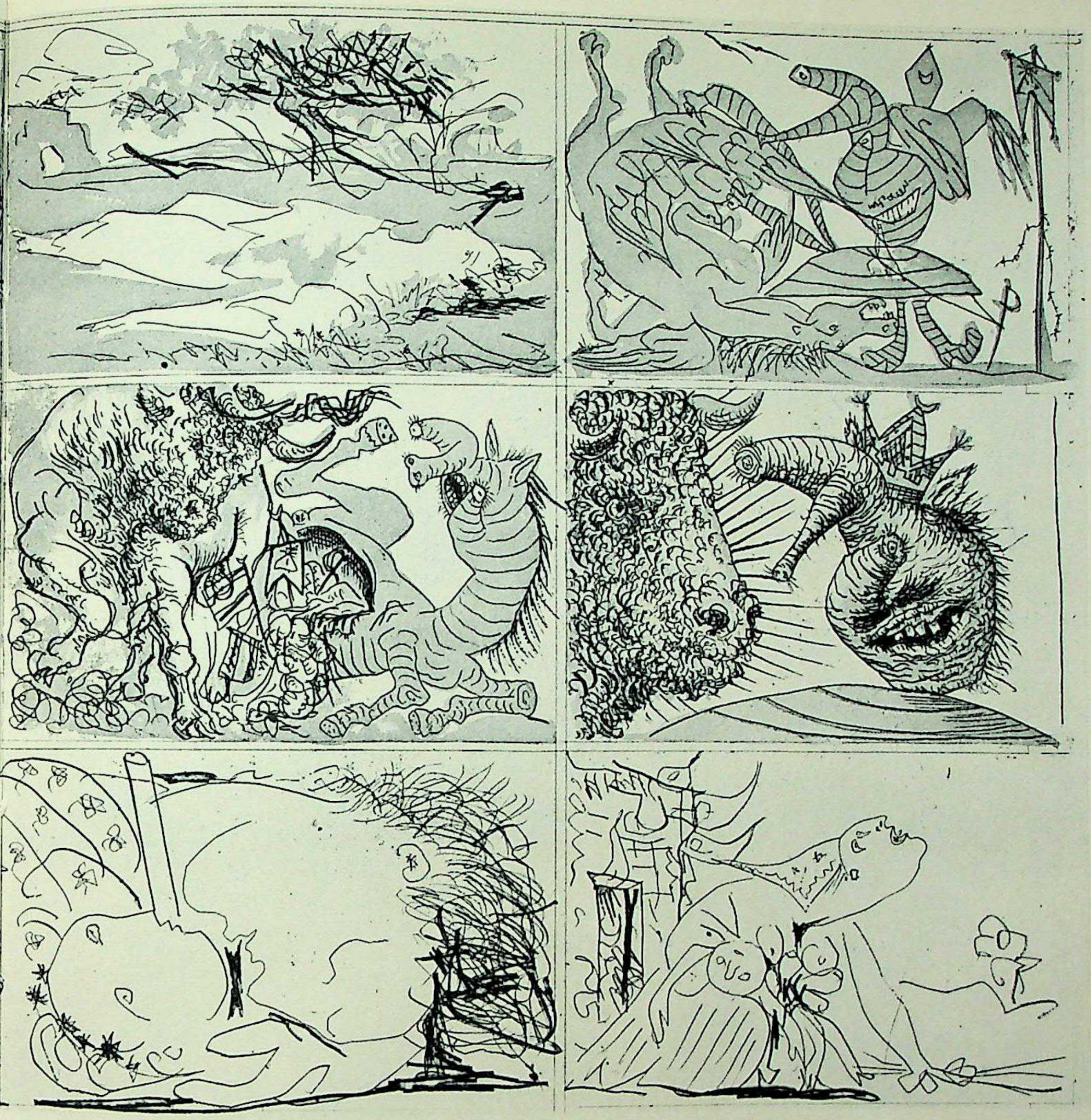
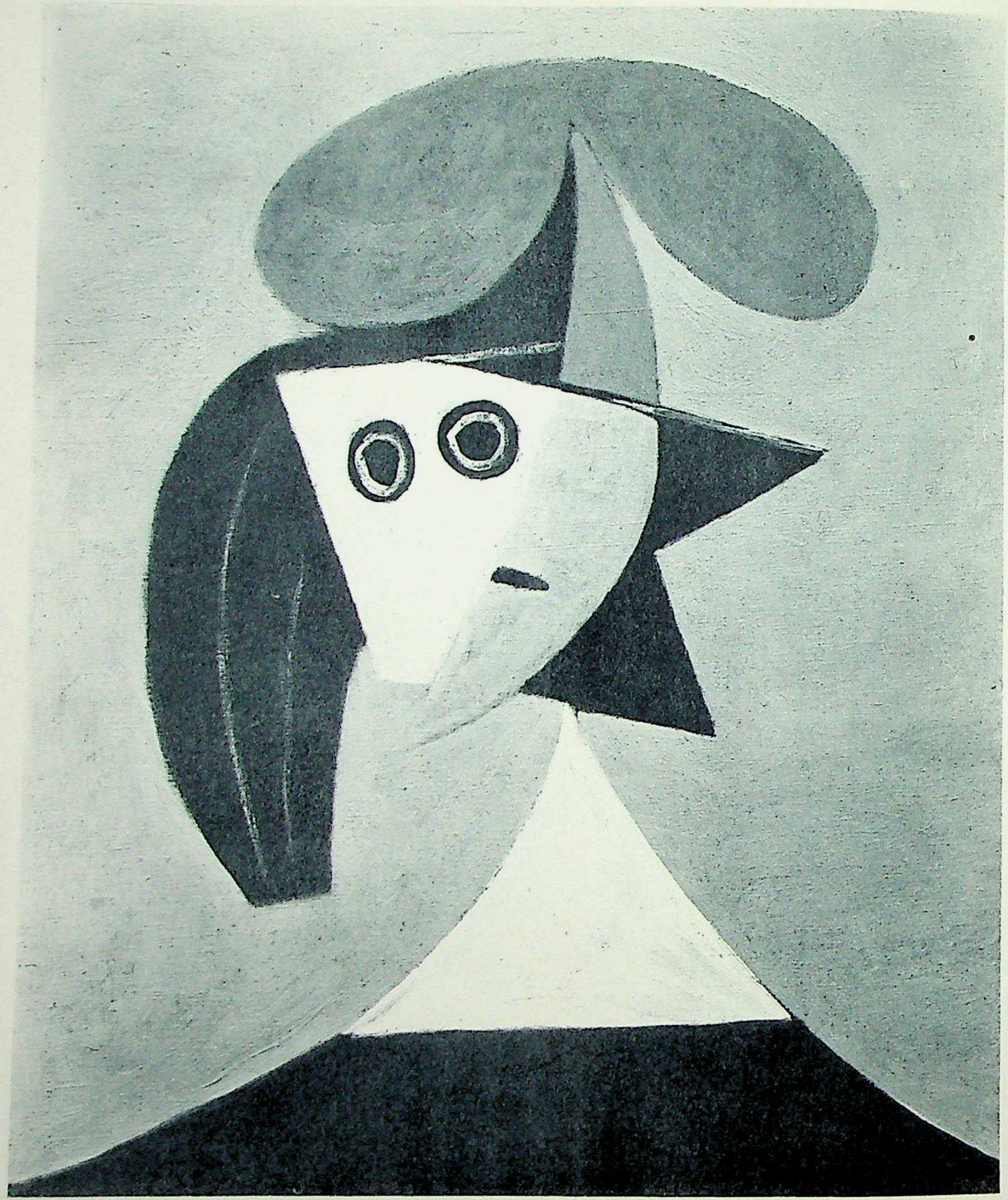




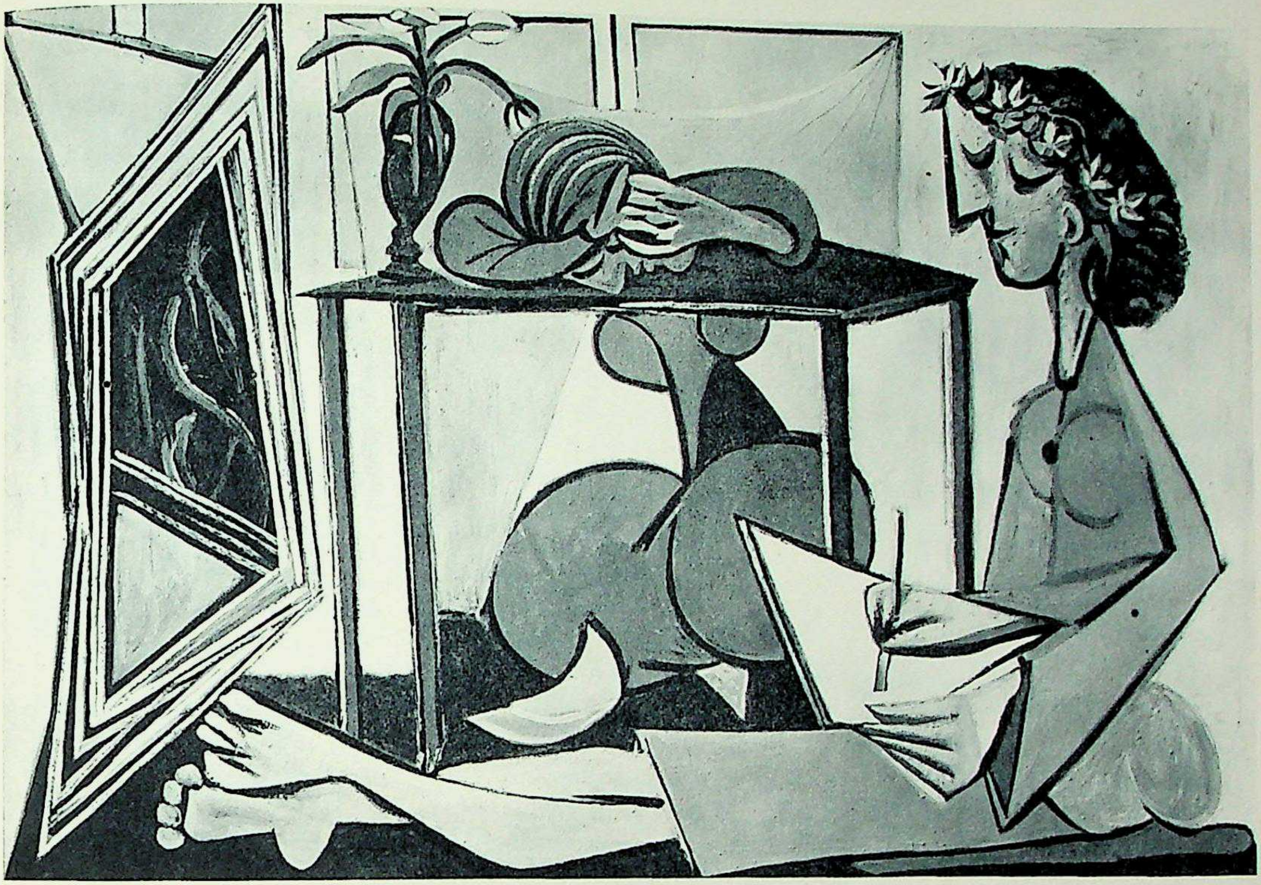
Picasso's Paris studio in the rue des Grands-Augustins



*Sueño y Mentira de Franco (Dream and Lie of Franco)*, etching 1937



*Woman's Head*, oil 1935

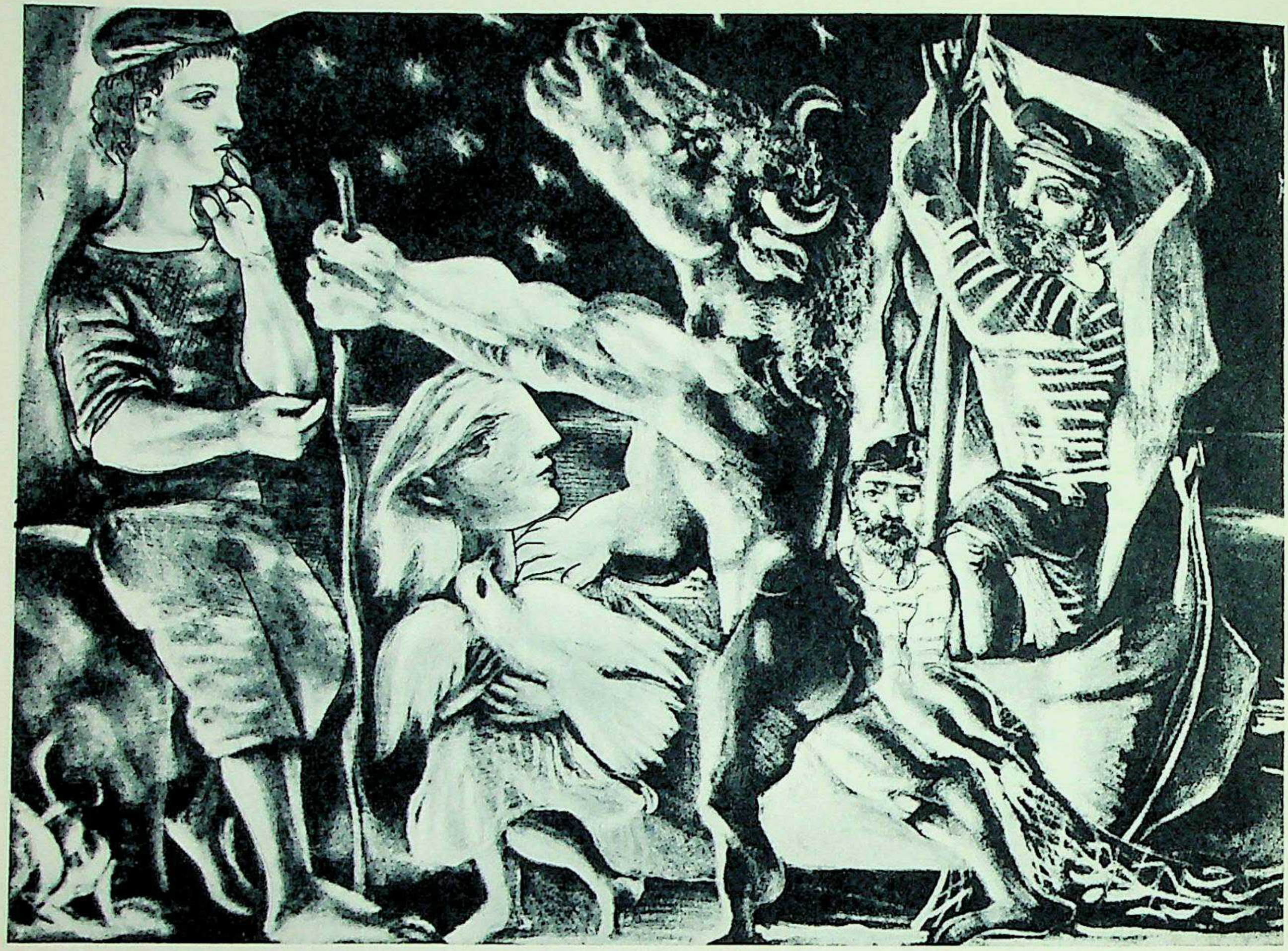


*Interior with Girl Drawing* (Dora Maar), oil 1935

But all this was not enough; Picasso added writing to the many outlets his creative activity was seeking. When his mother heard about this, she wrote to her son: 'I hear that you are writing. I think you are capable of anything. If you were to tell me one day that you had read Mass, I would believe you too.' Everything he experienced and suffered was fertile soil for his work—his anger, his high spirits, his passion. His creative activity remained closely linked to his existence.

*Dora Maar*

During this time Dora Maar, his new companion, was with him and she was the right woman for the ten difficult years to come. After Picasso met Dora, his art underwent a new flowering. This painter and photographer fixes



*The Blind Minotaur,* aquatint, Paris 1934

the spectator with an intelligent and serious gaze in the numerous pictures and sculptures Picasso made of her.

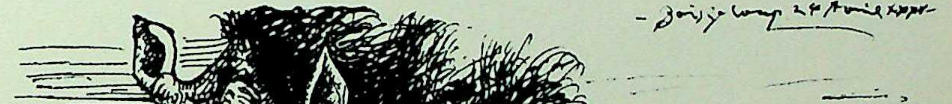
The riotous early years of wild studio parties, drinking, opium smoking and nocturnal revolver practice were now over. The violence of his youth had died down long ago. Picasso the tireless worker simply had no time to indulge in eccentricities. Sabartès emphasizes that Picasso's life consisted of a series of habits; Picasso was fond of a fixed smoothly running routine, he liked regularity, quiet surroundings, everything in order. Everything in his studio had to stay exactly where he put it. So long as things were in their right places, nothing else mattered.

Picasso rented the 'Barrault loft' at 7 rue des Grands-Augustins. He still uses this enormous studio today, when he is staying in Paris. He painted *Guernica*, one of his most magnificent pictures, there.

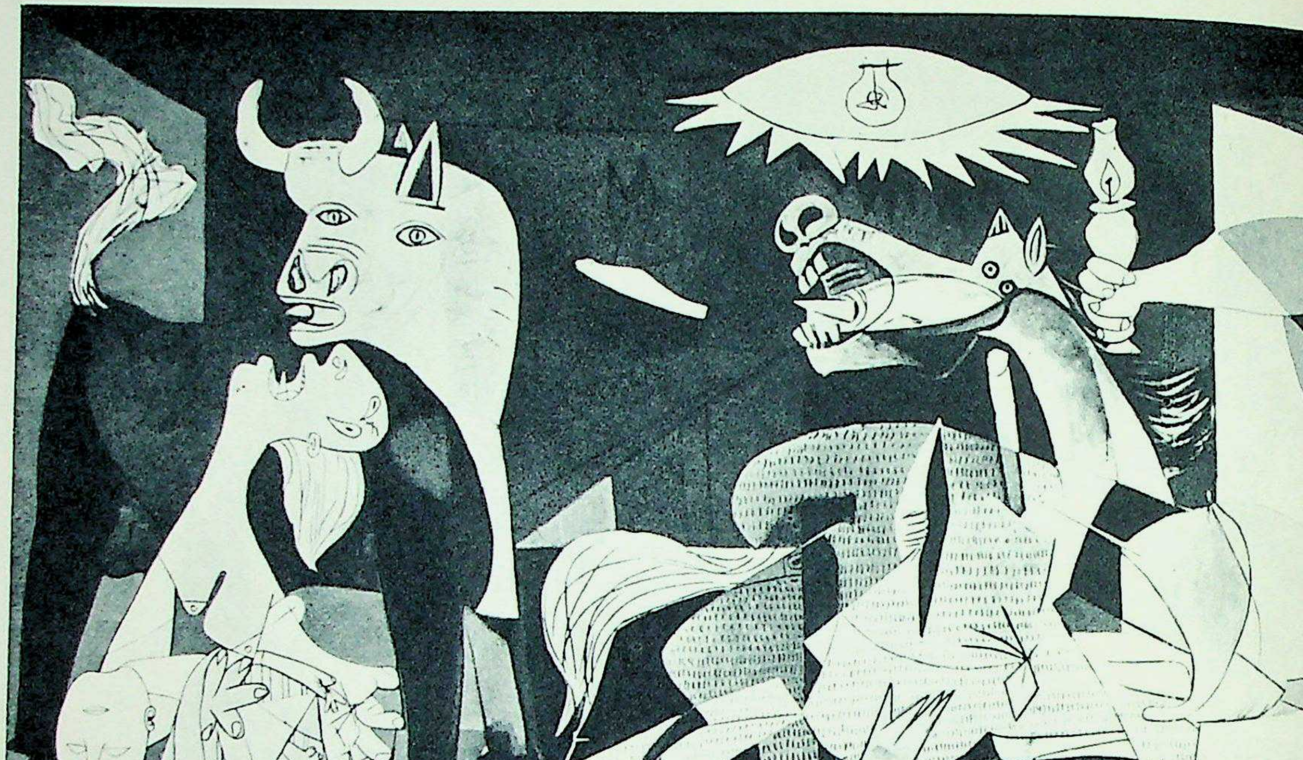
*Guernica*

In Picasso's own words, this picture was 'an offensive and a defensive weapon in the fight against the enemy'. Violent indignation at the German Condor Legion's bombing attack on the little Spanish town of Guernica had dictated his choice of theme. In countless sketches he tried to depict the death agonies of the victims, their faces ashen with terror, the screams of dying men and animals. These works clearly demonstrated his immense compositional power. No other political event has found such an echo in Picasso's art. Later the war in Korea drove him to produce a similar canvas. But the passion was not so violent. *Guernica* is far more than reportage of an incident; the original inspiration behind the picture has been developed into a symbolic, almost an apocalyptic vision. It is immediately apparent how widely it differs from conventional bourgeois historical painting. The result is a kind of horrifying votive tablet transcending normal dimensions in which the overwhelming misfortune of mankind afflicted by the misuse of technical knowledge is represented.

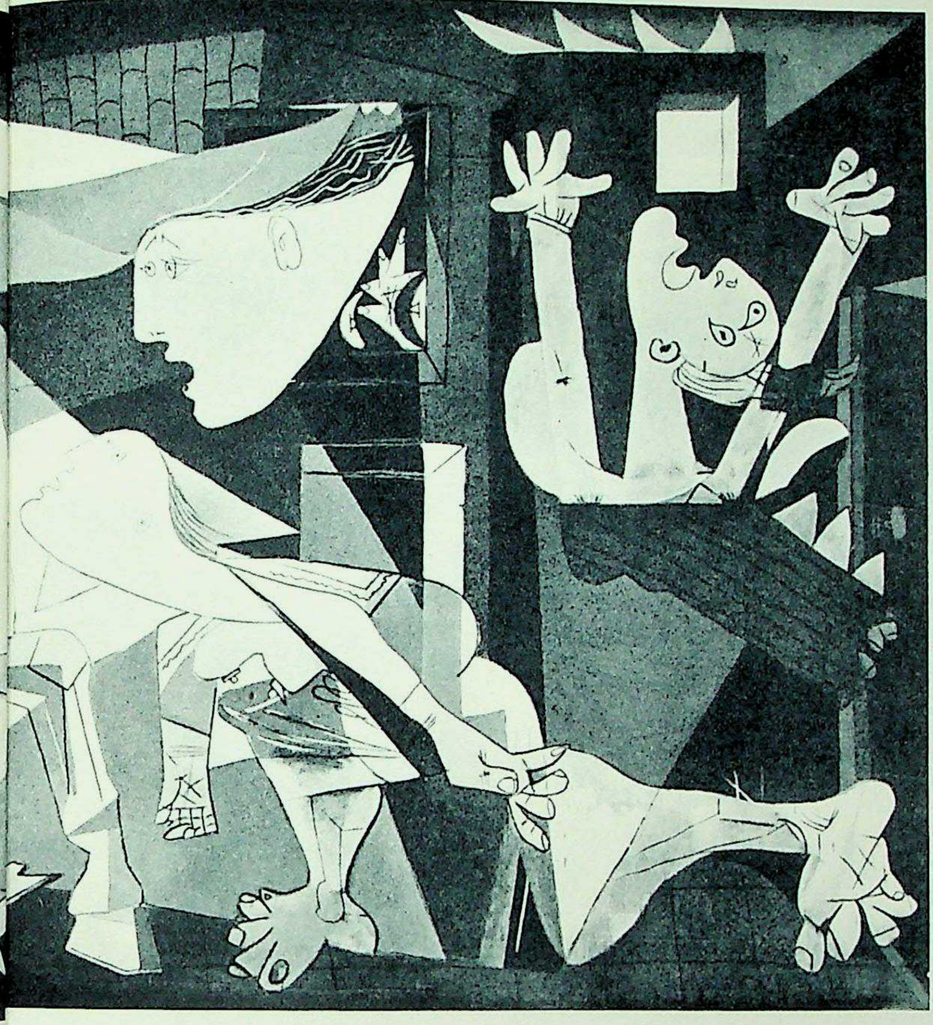
The story of how *Guernica* came into being is a strange one. Picasso had



*The Monster*
drawing 1935

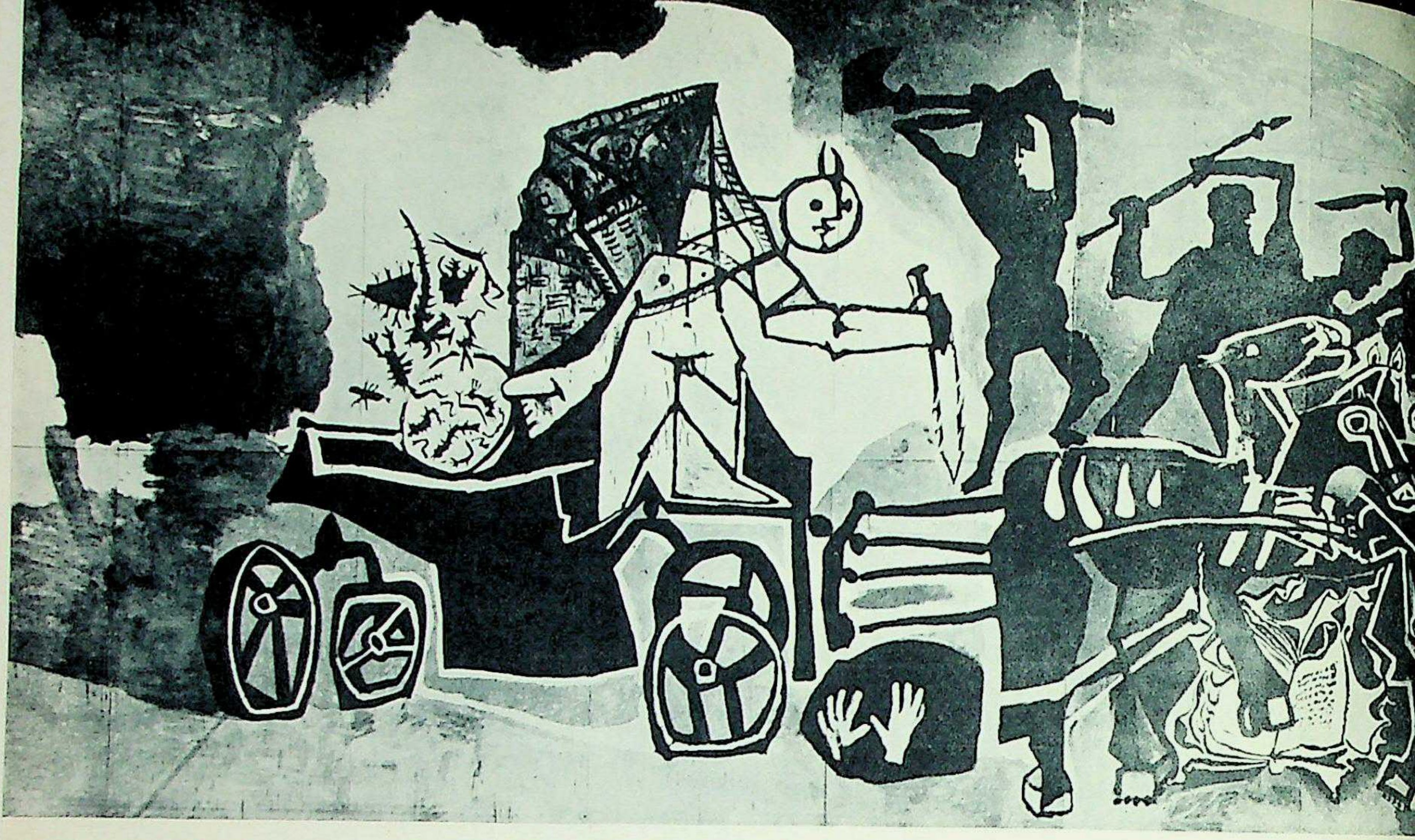


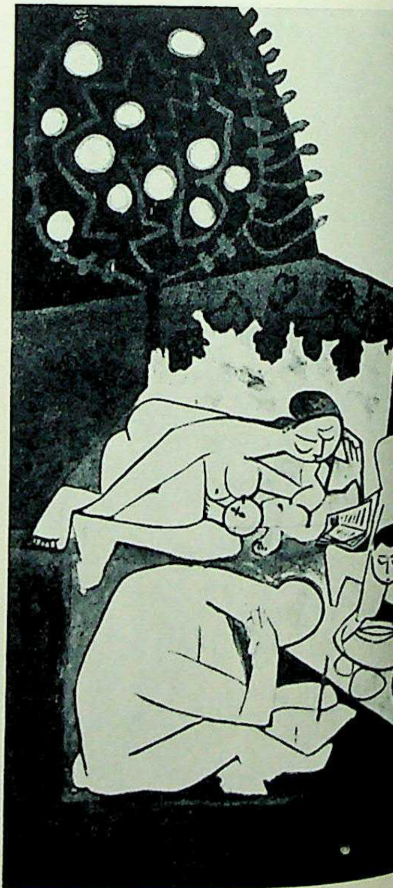
been commissioned to paint a large picture to fill one wall of the Spanish Pavilion at the International Exhibition in Paris. Then, on 28 April 1937, came the attack on Guernica. The whole world was aroused. Picasso, as a Spaniard, was violently angry at this bombardment, as his first drawings of 1 May show. As his ideas crystallized these sketches increased in number. Only eleven days passed before the first draft for the composition was ready. Picasso now knew what sort of picture he wanted to confront the world with on the wall of the Spanish Pavilion. His very first draft had the enormous dimensions of the space available: $140\frac{3}{8}''$ by $312\frac{3}{4}''$. Picasso painted eight



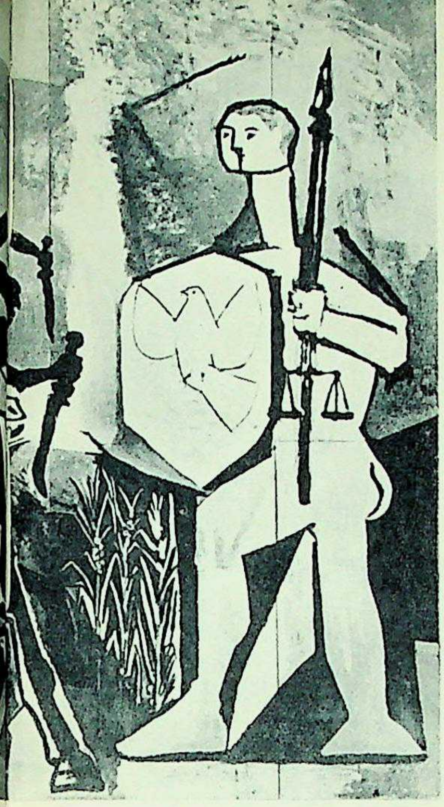
*Guernica*, oil 1937

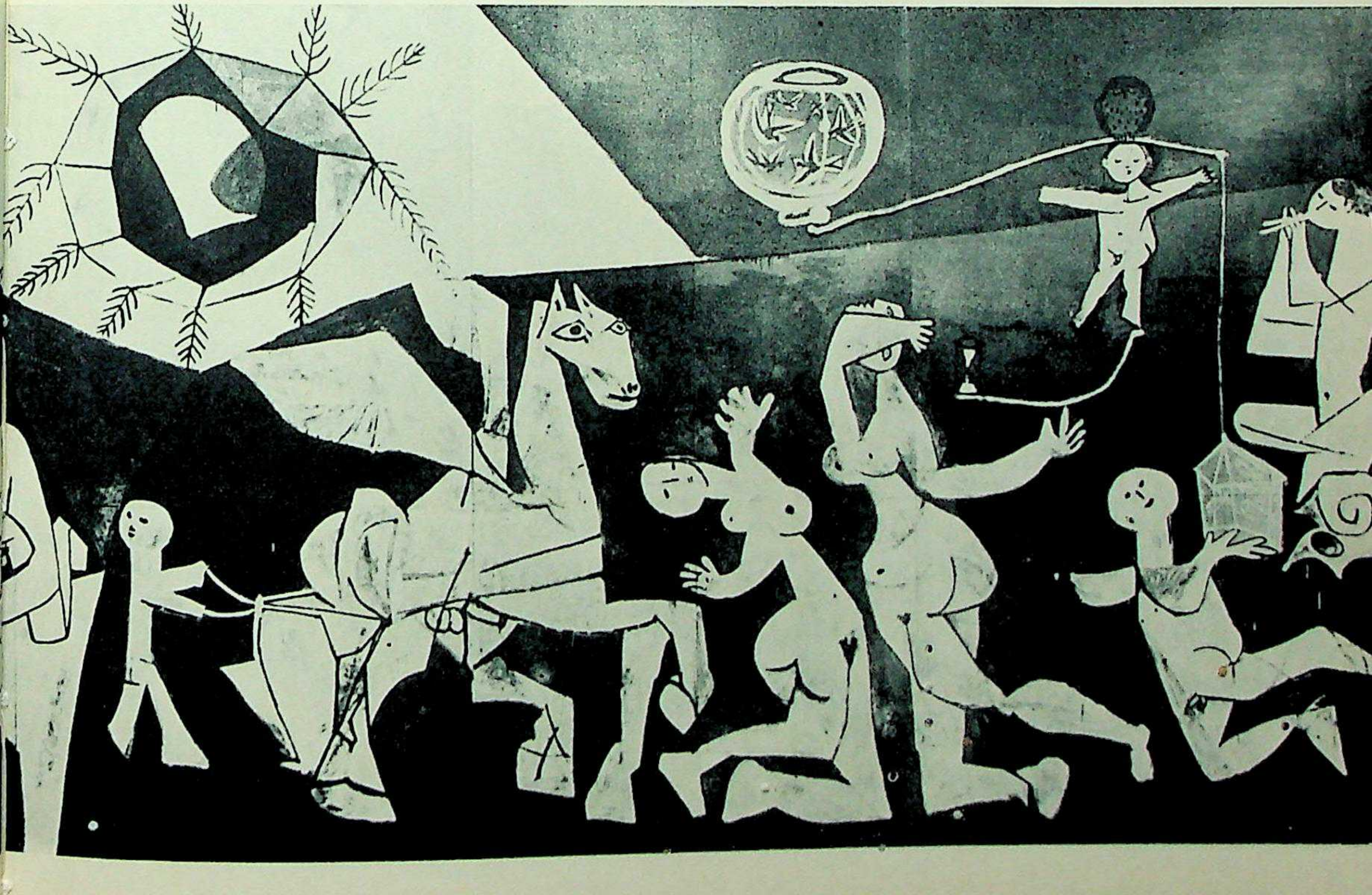
versions before he found the final one. There is a whole book about the making of this picture which describes the struggle to arrive at the definitive version. A documentary film was also made about the picture and its preliminary drafts. Now the chimeras and monsters which Picasso painted seem like the advance guard of this graphically conceived apocalypse. Tragedy and compassion, cursing and lamentation, the breath of life and the stillness of death, a tumult of thoughts and feelings spring from this composition with an intensity which is at the limit of human endurance. *Guernica* and *The Korean Massacres* are not Picasso's only historical pictures. Influenced by the return of the survivors

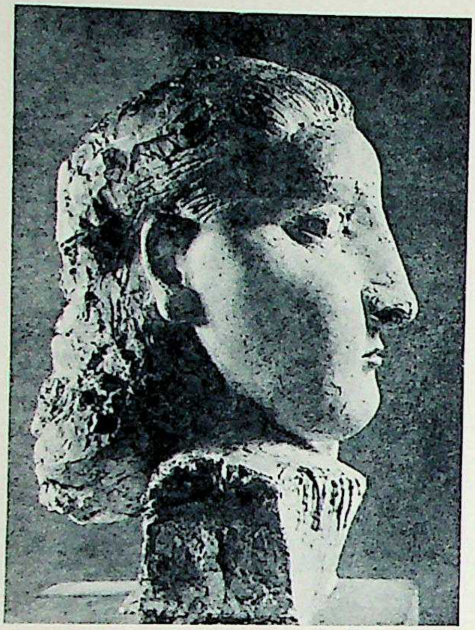




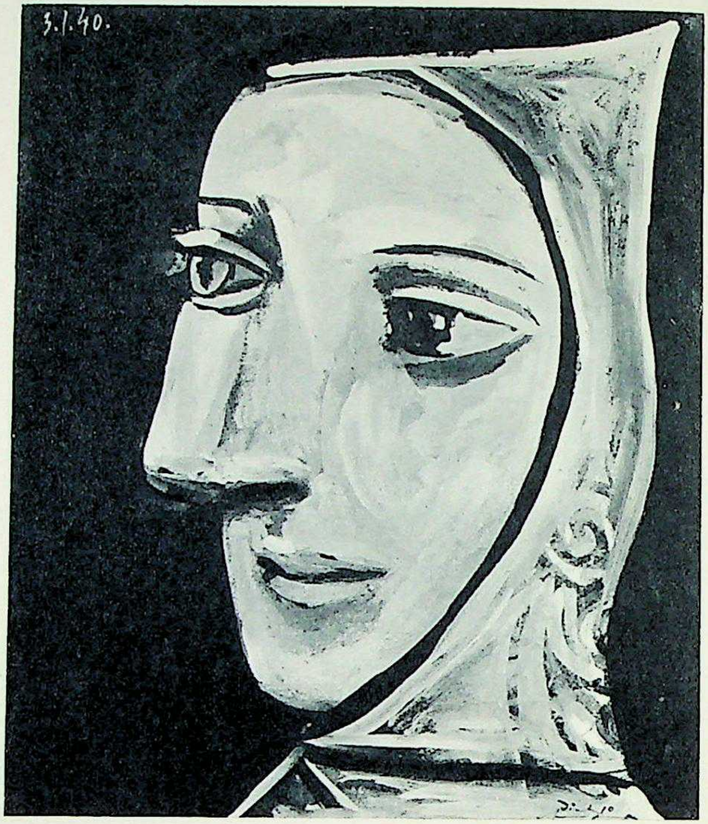
*War* and *Peace,* oil 1952 (both 188″ by 408″). Picasso began the numerous studies and sketches for these two paintings in the spring of 1952. They both come into the category of Picasso's great historical pictures like *Guernica* and *The Korean Massacres.* The artist intended them to rouse the conscience of mankind







*Head of Dora Maar,*
bronze 1941



*Woman's Head,*
gouache 1940

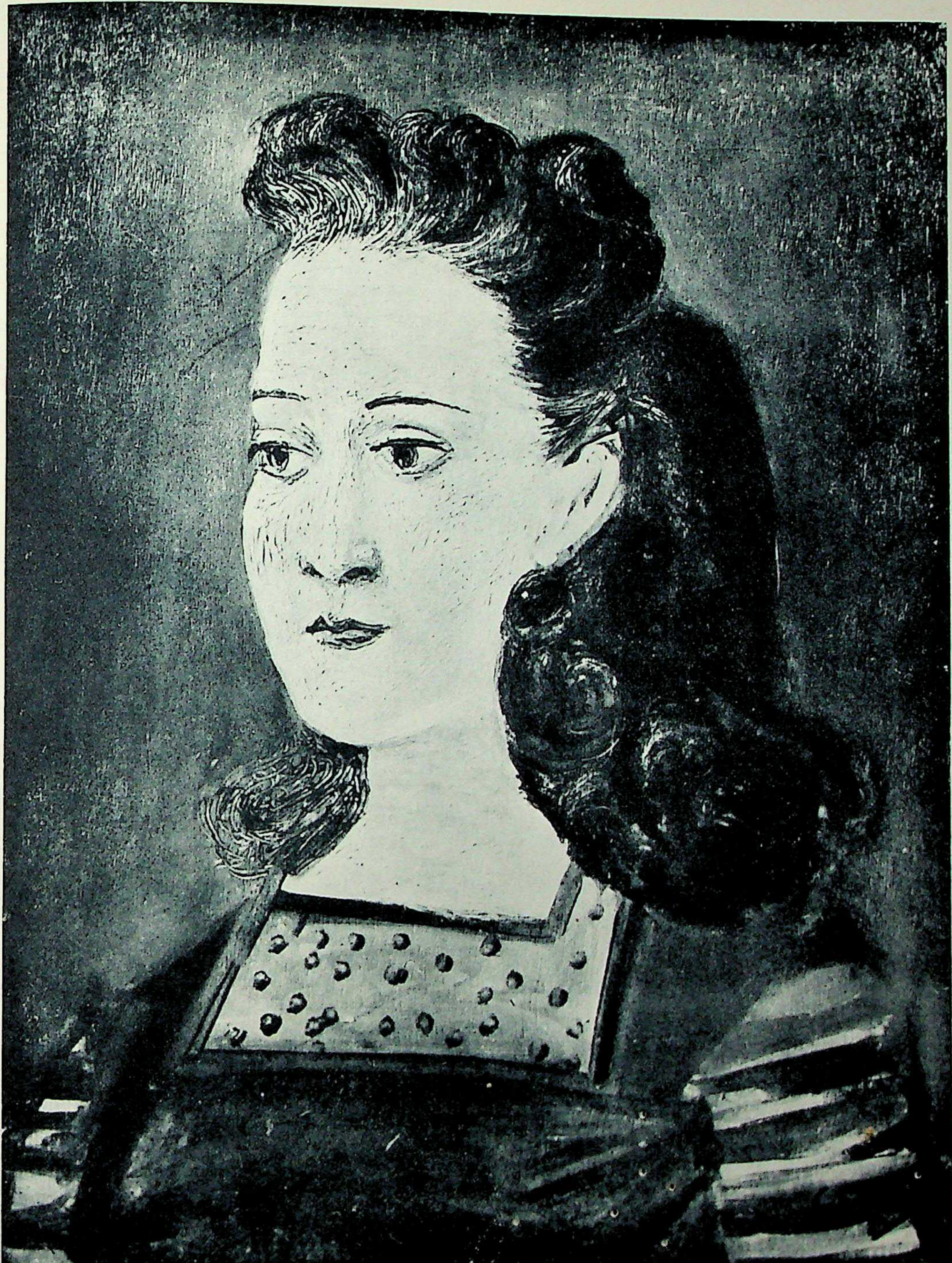
from the concentration camps he painted *The Charnel House* between 1944 and 1948. His two large compositions *War* and *Peace*, which were intended for an old chapel in Vallauris, also belong to this series.

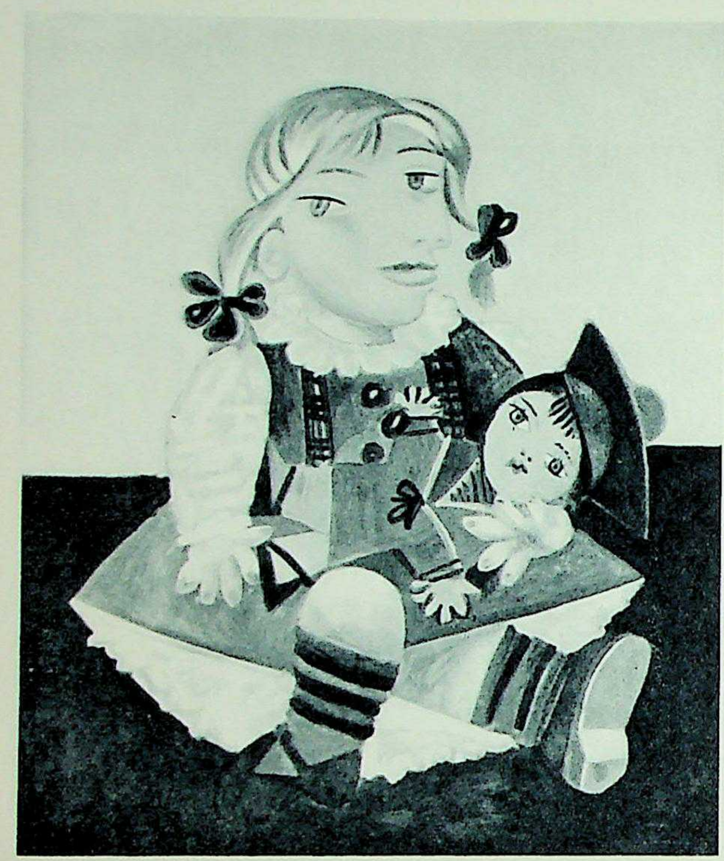
1939, the year when war broke out, was a bad year. Picasso's mother, whose confidence in her son had never wavered and who had believed in his mission from his earliest childhood, died in Barcelona.

*Second World War*

When the rumours of war became insistent, Picasso was at Antibes with Dora Maar and Sabartès. For a while he tried to disregard the confusion of the days before war was declared, but life around him was too disturbed and agitated. Troops passed through the town and packed trains left for Paris. It was the end of August. Finally worry about his pictures in the studio at the rue des Grands-Augustins drove him back to the capital. He put his affairs in order and left for Royan on the Atlantic coast on the night of 29 August. But he was soon forced to return to Paris again, because he needed a special

*Portrait of Dora Maar,* oil on wood 1942 ▶





*Portrait of Maïa Picasso,* oil 1938

residence permit as a foreigner. In Royan he rerented the upper storey of the villa 'Les Voiliers', in the Boulevard Thiers.

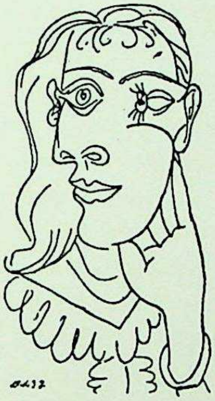
When it was announced on 25 August 1940 that things were quiet in the capital, Picasso returned to Paris with his chauffeur, his dog Kazbek and all his luggage. Life in Paris had suddenly become difficult. There were no domestic servants. He could no longer simply go into the neighbouring bistro and order croissants with his coffee. There was no coffee and none of the usual breakfast bread and pastry. Picasso discovered a shop which still sold figs imported from North Africa; he ate them for breakfast until they made him ill. Naturally there was no more petrol available for the car. Picasso shuttled backwards and forwards from the rue de la Boétie to his studio in the rue des Grands-Augustins by bus. One day there were no more buses either, and at noon—Picasso usually slept until 11—the Metro was so full that he often made the longish journey on foot. At night he sat for a while in the Café Flore at Saint-Germain des Prés, drank a bottle of mineral water, hid himself behind a paper after disguising himself with a large pair of horn-rimmed spectacles and then walked back to the rue de la Boétie through the half-blacked out streets of Paris. Finally, in 1942 when this kind of life became intolerable, he moved into the rue des Grands-Augustins studio altogether. The winter months in these enormous rooms were almost unbearable. Picasso felt the cold terribly. He bought electric radiators but as the current was strictly rationed, he had to give up the idea of heating the whole house with electricity and procure gas fires. Soon gas consumption was reduced as well and Picasso was forced to shiver again in the enormous seventeenth-century 'Barrault loft'.

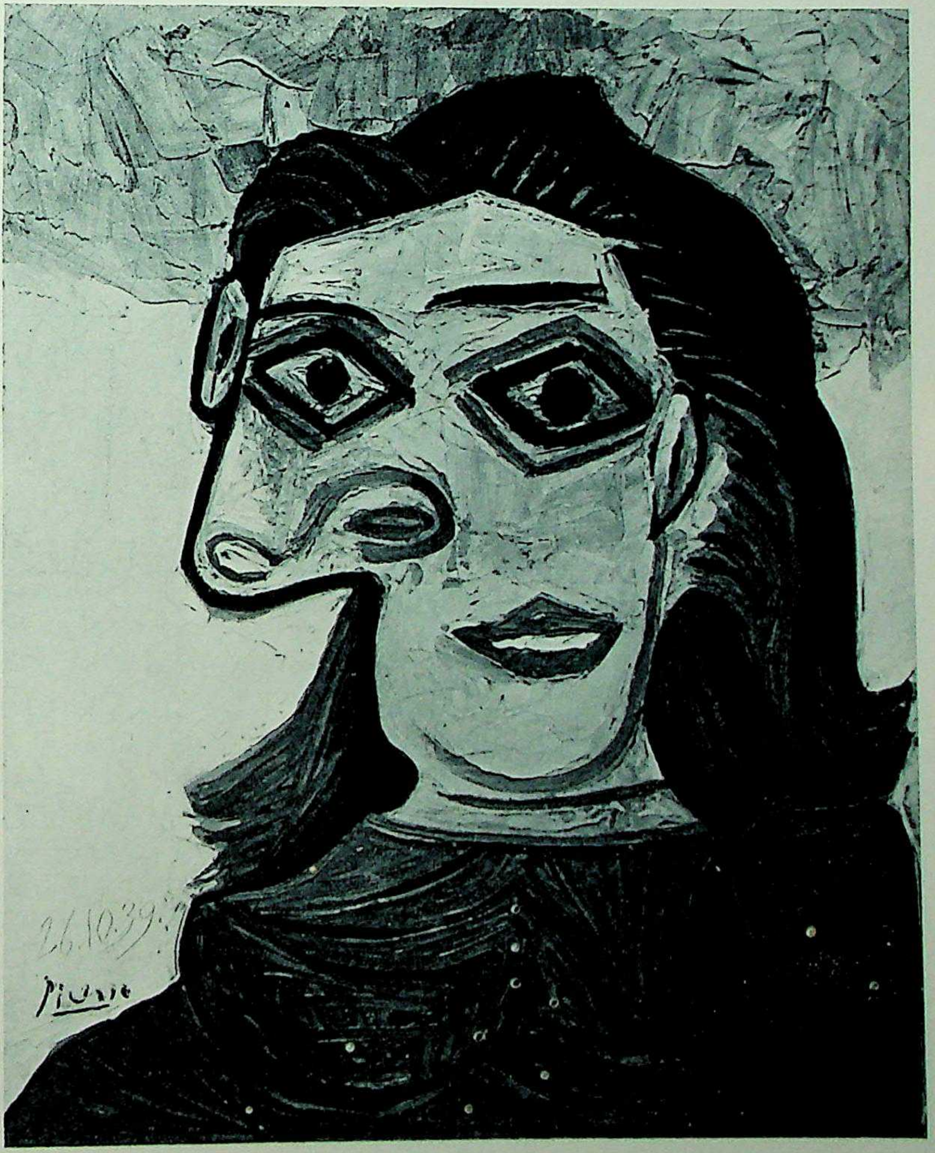
*Winter 1942*

The American consul had tried in vain to persuade him to leave for the U.S.A. The papers announced that Picasso had been arrested by the Gestapo.

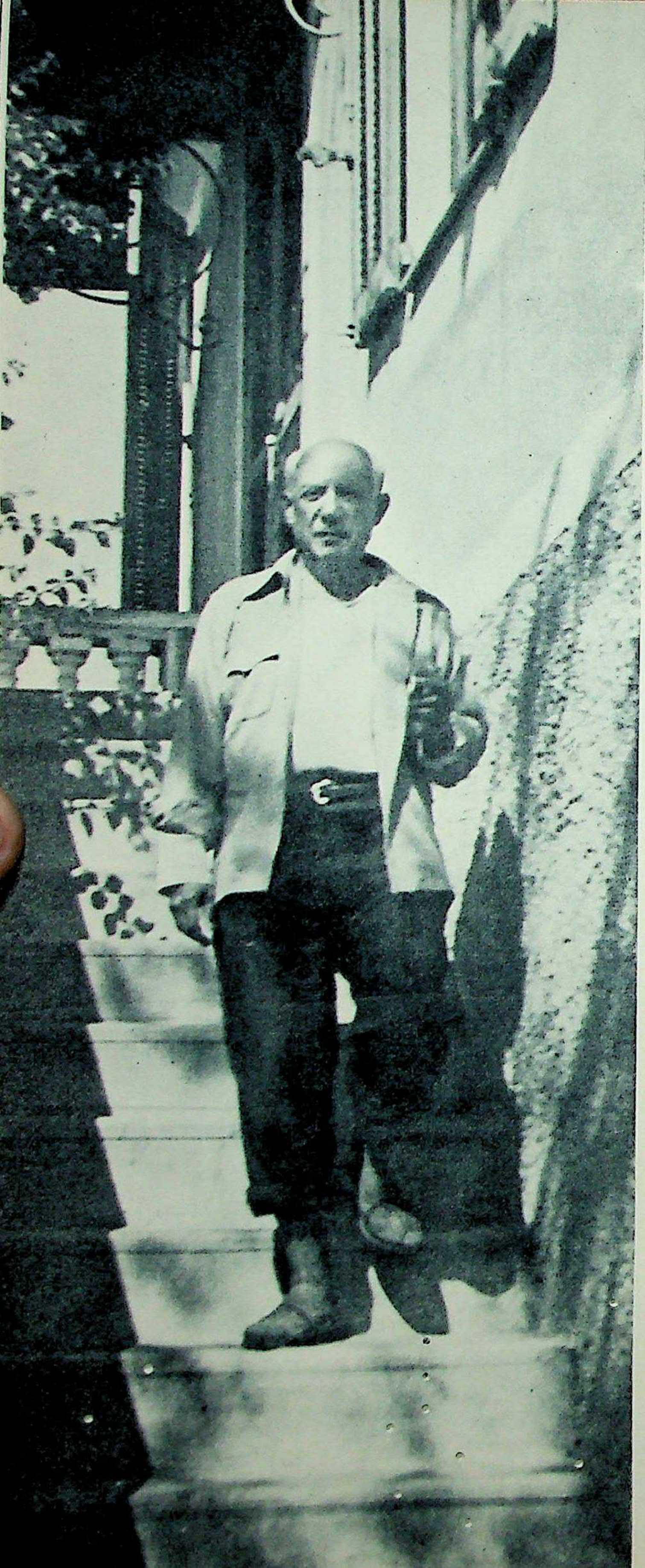
Picasso stayed on. His continued presence in occupied Paris after he had been stigmatized as 'degenerate' by the Nazi art dictators had the effect of a demonstration.

At this time he painted the series of seated women, whom he later also used as subjects for lithographs. He took things as they were. He did not sit about twiddling his thumbs but worked as he had always worked. Nothing else mattered to him. It was even known for German soldiers, painters by profession, to find their way to him in spite of his isolation. He received them amicably, signed the books they brought with them, and gave them postcards





*Woman's Head, 1939*

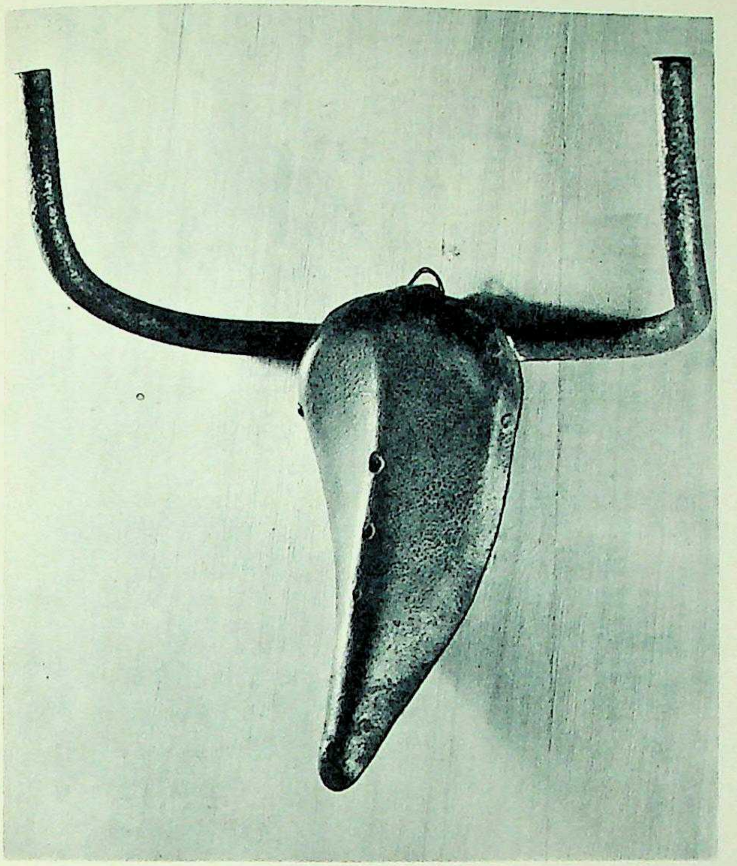


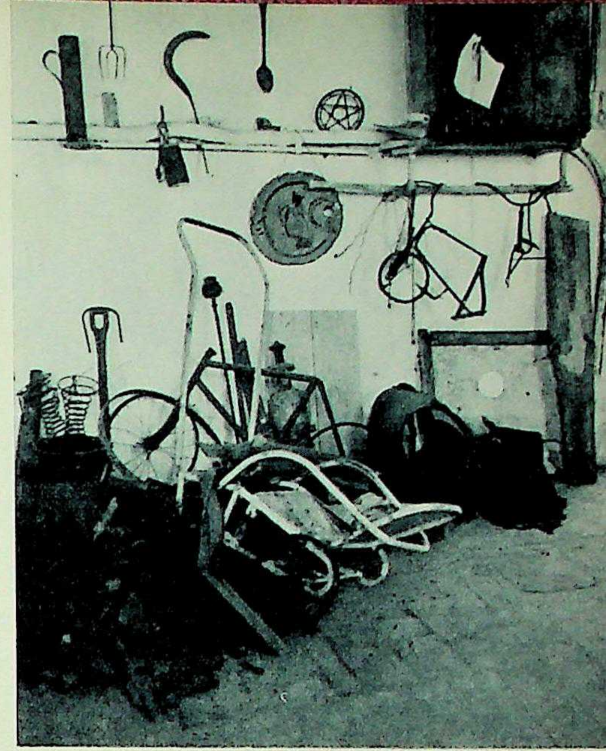
of his picture *Guernica*. He did all this although at the time it was forbidden to show his pictures in exhibitions and mention his name in the newspapers. Picasso, who in the past had been accused of publicity seeking and sensationalism, simply closed the shutters which looked on to the street, went into retreat and showed how indifferent he was of the public acclaim he was supposed to need so badly. The prying Nazi cultural officials were obviously incensed by his behaviour. Harmless drawings had to be taken out of theatre lobbies and his pictures were removed from public and private galleries.

Picasso now made use of his bathroom, which he fitted up as a studio for sculpting, so that the terrible winter would be more bearable and he would not have to stop working altogether. He used his whole electricity ration to heat this single small room. At last he was warm. It was in this bathroom that he made the celebrated *Bull's Head*, which consists of a bicycle saddle and a pair of handle bars. The *Woman with an Orange* was painted here, as well as the large standing female figure, for which Picasso used a tailor's dummy as a model.

Paris was liberated on 25 August 1944. Picasso rediscovered the city. He looked at the town he loved and began the series of views of Paris, which are like a breath of fresh air after the stagnation of winter.

Picasso on the Côte d'Azur





A sickle, bicycle frames, mattress springs, cog-wheels—the indescribable junk which forms the stimulating raw material for Picasso's inspired creations

A bull's head made out of a bicycle saddle and a pair of handlebars

Soon after the Liberation of Paris Picasso joined the Communist party. *L'Humanité* printed almost a full-page photograph of him. The key to an understanding of this move is *Guernica*. Compassion, love of his fellow-men, humanity—Communism in the ideal sense—that was what Picasso believed in, not the dogma and the party line. At the time many of his friends were upset by his gesture.

*Communism*

Picasso tried to explain his political commitment to Simone Téry: 'What is an artist, in your opinion? A fool who is nothing but eyes if he is a painter, nothing but ears if a musician, a mere sounding-board for the human emotions if a poet? Far from it: he is necessarily also a political being, who constantly and personally experiences all the uprooting, threatening or joyful events in this world, who creates everything in his own image. It is impossible for him to remain indifferent to his fellow-men and cut himself off from a life whose many-sidedness is itself created by his fellow-men.'

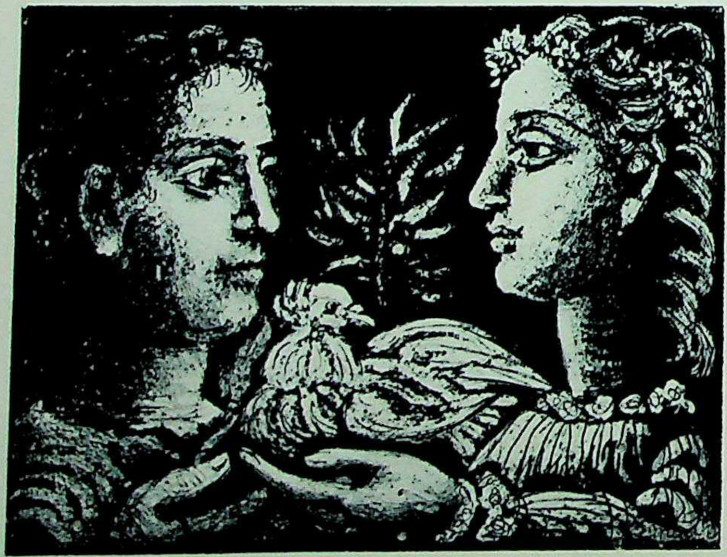
Ominous rumours spread that Picasso would be frowned on in America after joining the Communist party and that the prices of his pictures would drop. Nothing of the kind happened. Picasso's pictures, drawings and sculptures became more expensive, the flood of reproductions which carried Picasso's name all over the world never slackened for a moment. Thousands of people flocked to his exhibitions just as they had always done. Was it because people did not take Picasso's party membership seriously or did they realize that this Titan was no longer affected by threats and abuse?

Picasso undoubtedly meant his communism seriously. But after the uproar of the early publicity had died down, his membership of the party turned out to be slightly embarrassing: the artistic freedom he insisted on was the exact opposite of the political party discipline required of artists in the U.S.S.R.

The coal shortage in Paris continued even after the Liberation. Then Picasso visited the workshop of the Mourlot brothers in the rue Chabrol. It was warm there. Picasso felt at home among the printing presses. His visit was destined to become of historical importance.

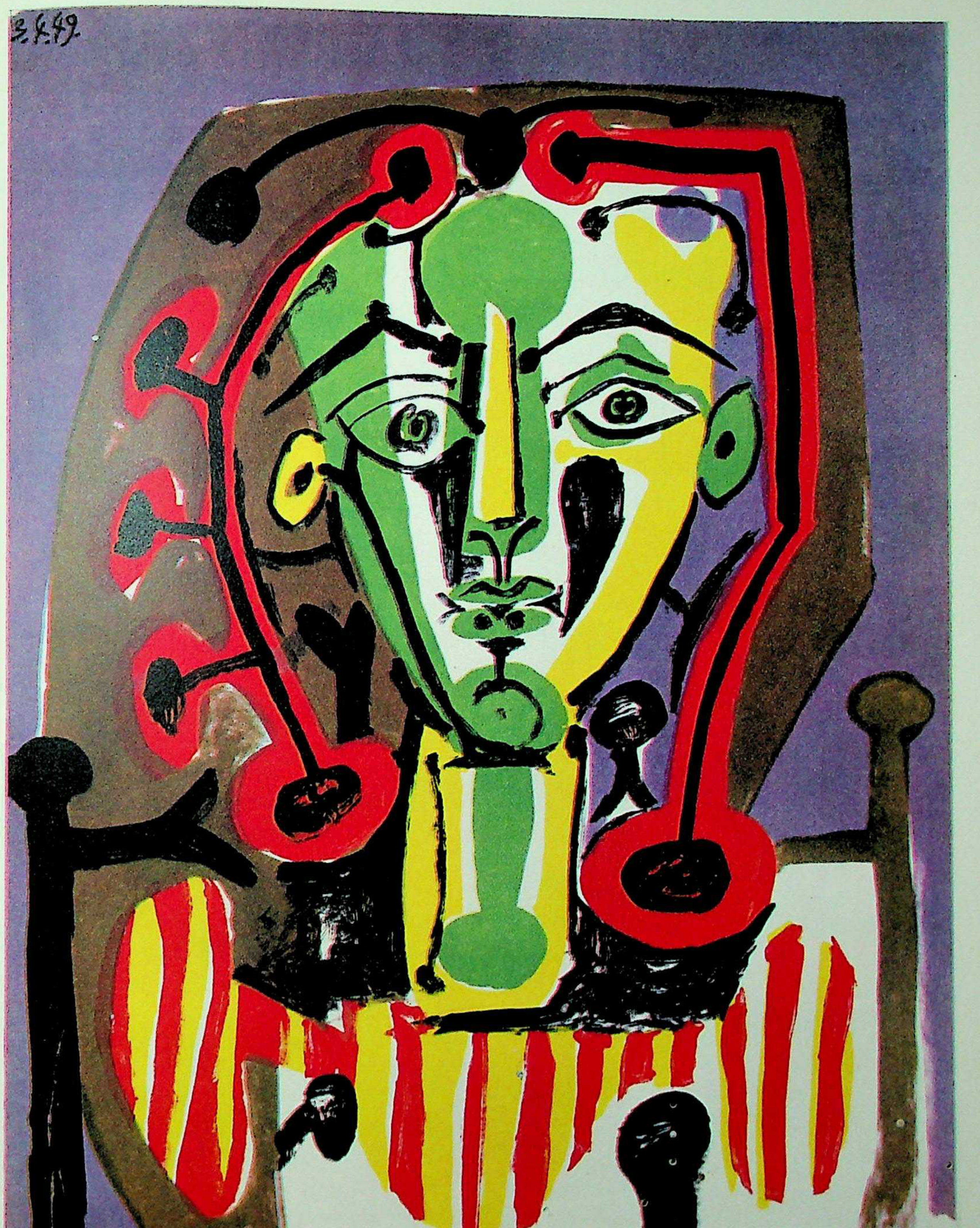
*Lithography*

It was 2 November 1945. Picasso picked up a lithographic crayon and drew something on a stone. The first proof was taken. Picasso corrected it. Soon he had the finished article in his hands. He then embarked on an intensive and thorough study of the technique of lithography. He went to Mourlot's workshop day after day and still went on drawing long after the workmen had gone home. In three and a half years almost 200 lithographs, mostly large prints, were produced there.



*Youth*, lithograph 1950

*Seated Woman*, colour lithograph 1949 ►



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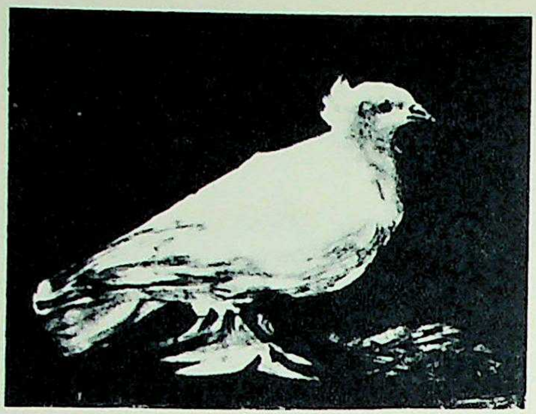
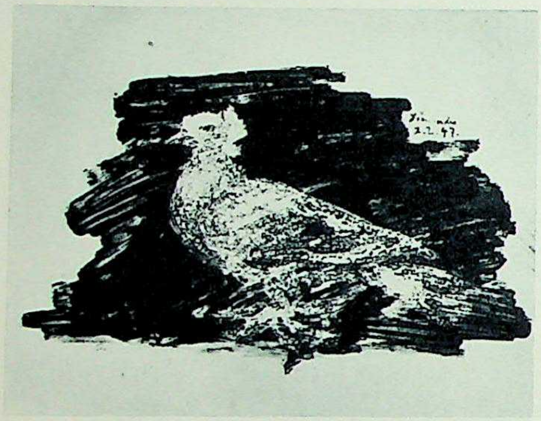
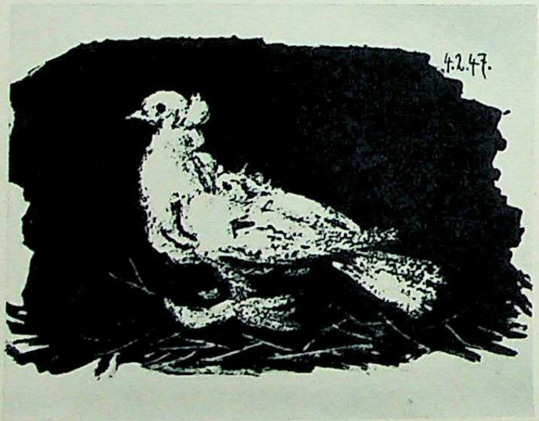
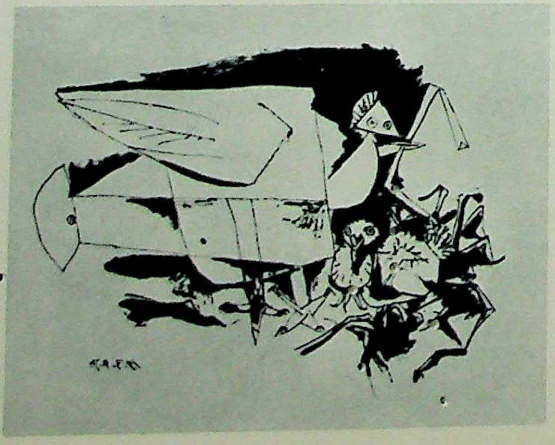




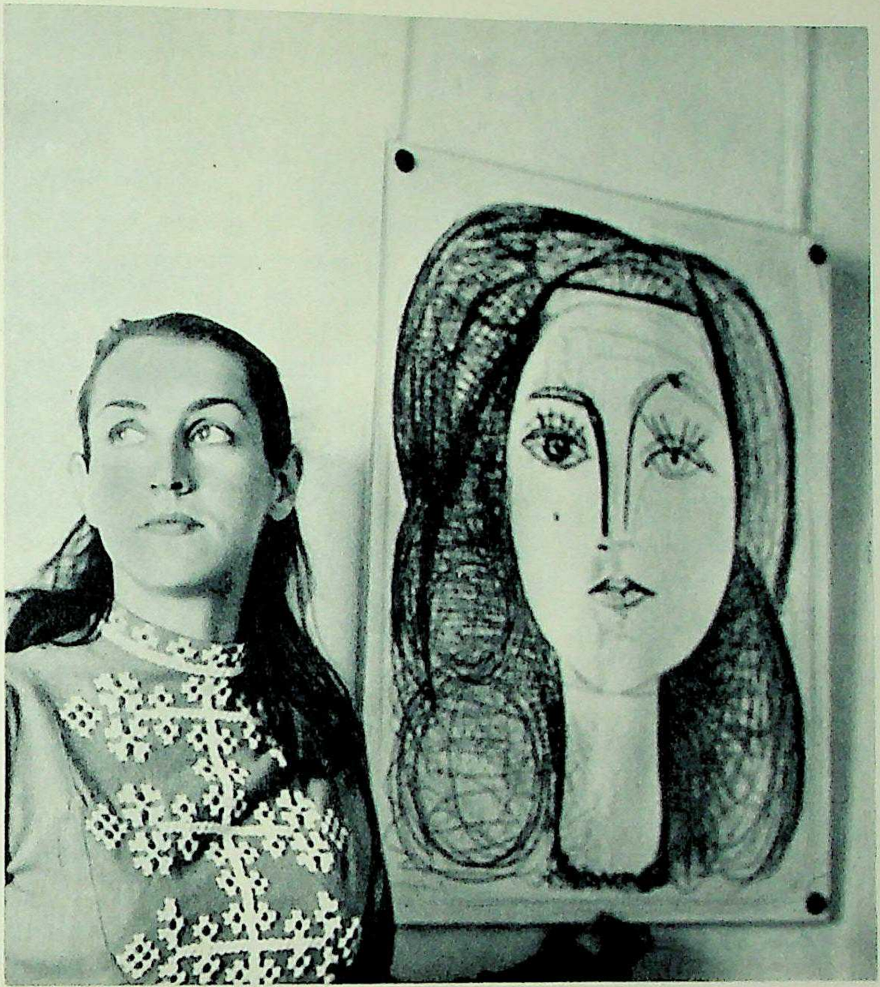


During this time he met Françoise Gilot, a young painter, whose beauty and talent enchanted him. Her face appears in many different versions in the lithographs and pictures of the period. Everything he did was an act of homage to Françoise. In 1946 he went to the Côte d'Azur with her and spent almost the whole year there. It was one of the happiest times of his life.

In the autumn, the curator of the Antibes Museum, M. de la Souchère, offered Picasso the high whitewashed rooms of the Grimaldi Palace as a studio. Picasso worked in this princely studio for four months. He was going through one of his most fruitful periods. Tension had relaxed. His love for Françoise spurred him on. His painting seemed to be the expression of his own personal happiness. He painted fauns playing pipes, who joined with satyrs and fabulous animals in a gay round dance celebrating the joy of living. In fact the most important of these compositions was called *La Joie de Vivre.* The melancholy which overshadowed his other pictures, the tragic element which



*The Dove,* lithograph 1449
*Dove on a grey ground,* lithograph 1947
*Dove on a black ground,* lithograph 1947
*Dove with young,* lithograph 1947



Françoise next to a lithograph by Picasso

*Antibes*

had never been absent even from his most brilliantly coloured compositions, had completely disappeared. The magic of antiquity had captured him. Pictures of delicate charming lyricism enlivened by satyrs prancing gaily about among a chorus of nymphs were produced by the same hand which only a short while ago had created an oppressive rout of monsters and chimeras. Picasso no longer examined his surroundings with the eye of an inquisitor, but transferred the gay and carefree creatures of his imagination to the Arcadian landscape of the Mediterranean.

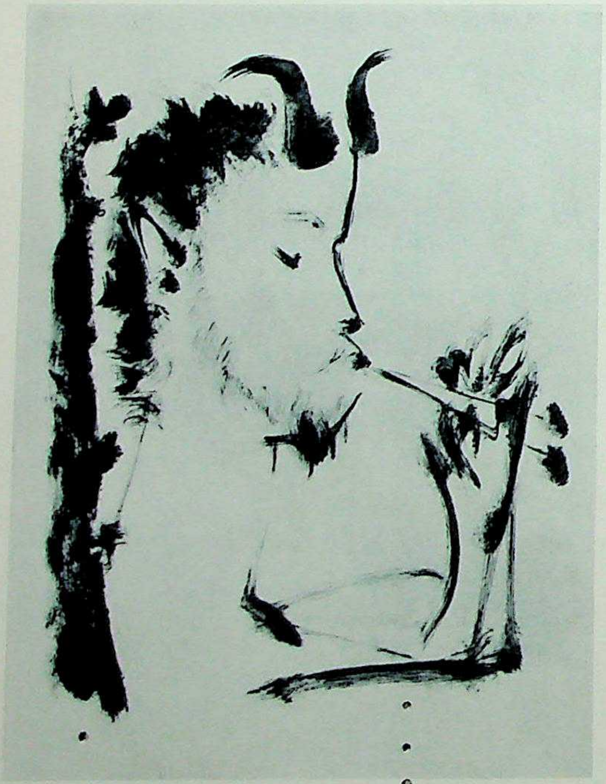
To the many facets of his creative work which were already known Picasso added a new one, all charm and grace. Sabartès who visited him in Antibes described his impressions: 'There were the celebrated large sheets of plywood, the colour of cement, which gave rise to unfounded rumours that he was working on frescoes. There were fauns and a centaur armed with a trident, a fish next to a jug and a few flowers, their heads nodding over the edge of a vase. Behind in the semi-darkness, which was intensified by the distance, on the wall farthest from a window, and opposite an opening which was formed by the side-view of a ladder and a painting on an easel, the purplish-coloured shape of an aubergine met my gaze, the violent splendour of its colour announcing its presence like a sound cutting through the silence.'

When his work in Antibes was done, Picasso gave everything which he had produced during this particularly fruitful period to the Museum and so made it not only the richest provincial museum in France but also a centre of pilgrimage from all over the world.

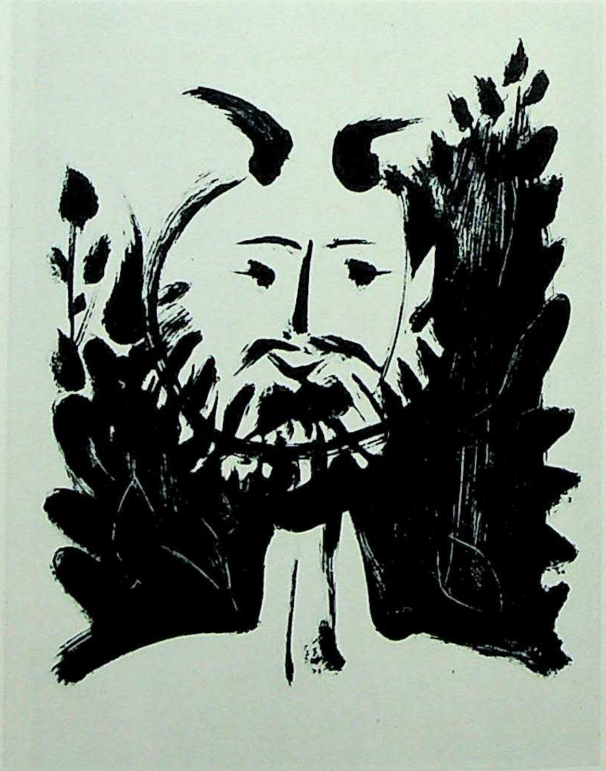
*His son Claude*

In 1947 Picasso's son Claude, his third child, was born and was followed

*Pan,* lithograph 1948



*Laughing Faun,* lithograph 1948



in 1949 by his daughter Paloma. And maternity became the theme of his paintings and drawings again: Françoise as the mother with her children, the children alone.

Picasso visited Paris to work on lithographs at Mourlot's but he always hurried back to the South.

Picasso and Jacqueline Roque at Vallauris

Picasso was not interested in travel. It would only have diverted him from his main purpose. He experienced enough in the circle of his own household. His imaginative power was fed on familiar objects. The simplest visual impression could spur his creative imagination to daring flights. There can be no doubt that Picasso could not live in a modern functionally arranged studio. The junk he surrounded himself with was a visual necessity for an artist who was so fascinated by the diversity of forms. The apparent disorder which reigned in his studio meant a supply of shapes for him; it concealed wonderful visual surprises (invisible to others). In their careless juxtaposition and confusion objects suddenly acquired relationships, they could be translated into pictures, they unexpectedly provided him with the elements of a composition. Their value, or lack of it, had nothing to do with it. An old-fashioned rocking-chair could suddenly radiate an extraordinary fascination, and so could a cast iron stove, a potted palm or an old easel. Cocteau has called him 'King of the rag and bone men'.

*Universality*

Picasso has a strong urge to artistic universality which is by no means usual in a modern artist. He is not satisfied with painting alone, in spite of all the experiments he has made in the field of pure painting and the many personal manners of expression and technical variations he has discovered. At an early

stage he felt that the illusionism of painting on a flat surface was frustrating, and regretted that painting was purely an imitative art which could only give the illusion of persons and things in the round, whereas sculpture alone had real volume.

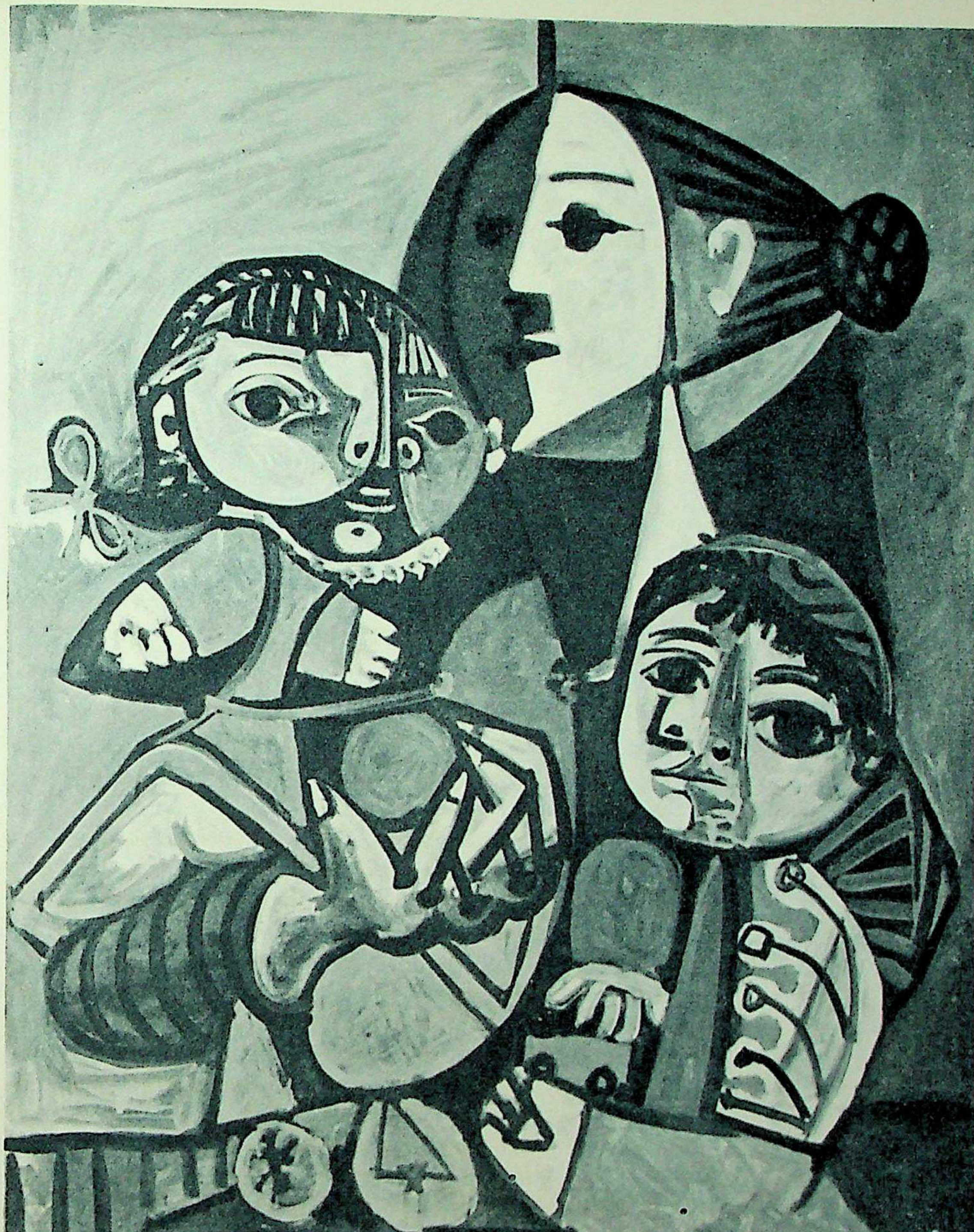
Because of this conviction Picasso had included a plaster relief of a piano in a picture and modelled the head of a painted violin as early as 1910. His many plastic works are to be understood as arising from his striving for a universal effect, for tactile values, especially his experiments in painting sculpture, in other words in combining painting and sculpture to form polychrome sculpture. In various statements Picasso has frequently expressed his desire for coloured sculptures of this sort. Until then the right material had been lacking. Now he was on the track of the technique he had unconsciously been looking for. Pottery meant that he could use sculpture and painting simultaneously. A decorated tile is just as much a piece of authentic pottery as a fired figure. Admittedly painters before him, mostly stimulated by the famous potter André Metthey, had painted on ceramic pieces, but the result was only decorative ornamental over-painting in contrast to the original plastic ceramic work which was being done by Léger, for example, with the help of Roland Price, and now by Picasso who has literally brought about a renaissance of pottery.

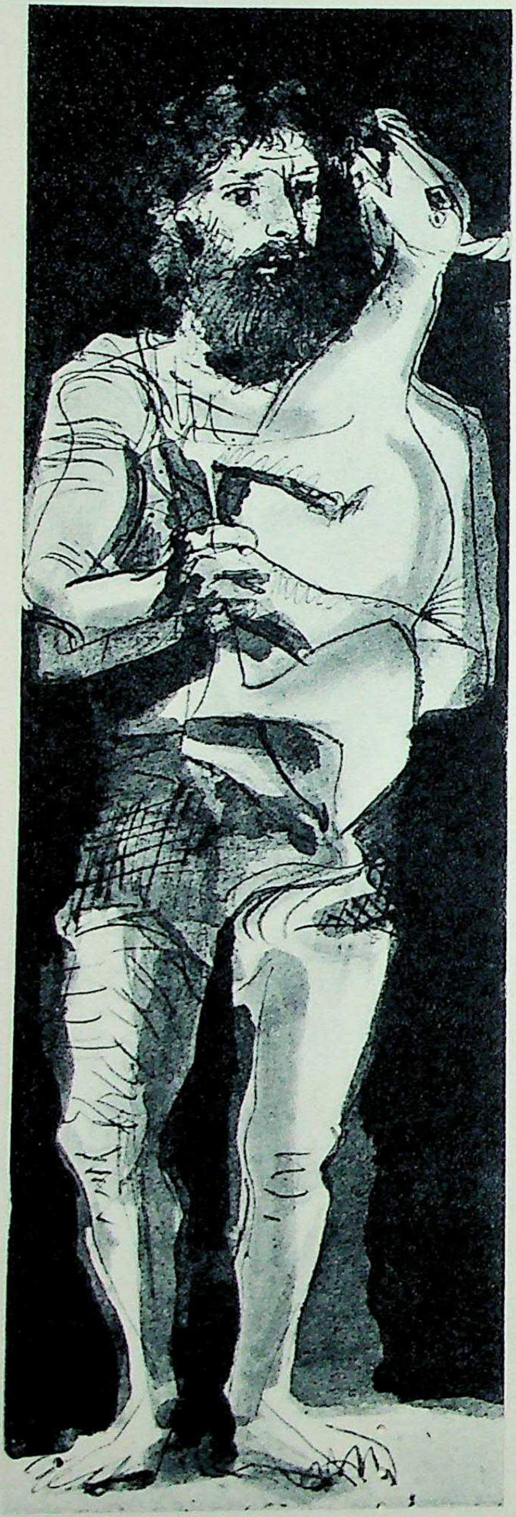
*Vallauris*

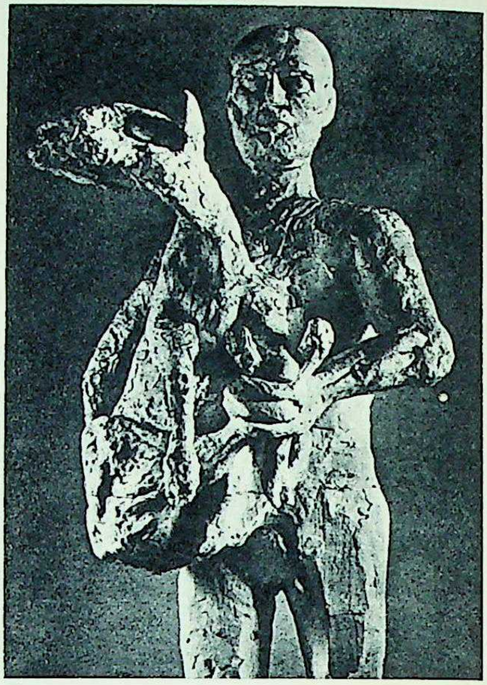
Picasso's new artistic impulse came as a sort of life-saver to Vallauris. Not far away is Golfe-Juan where Picasso had rented a room in 1946 in the house of the engraver Fort, so as to be at hand to correct the plates.

One day a painter living in Vallauris urged Picasso to pay at least one visit to the 'Madoura' pottery. Picasso went with him. There he met the potters Suzanne and Georges Ramié. Encouraged by them he picked up a lump of clay lying on a wheel and quickly modelled a small bull out of it, more as a joke than anything else. Some time later the Ramiés informed him that the little bull had been fired and asked if he would like to see it. Picasso returned to Vallauris and was so enthusiastic about his own work that it electrified him. That was the moment when Picasso the potter was born. Vallauris became world famous. *The Man with a Lamb*, one of Picasso's most important sculptures which he gave to the commune, was installed in the market-place. In 1950 Picasso was made a Freeman of Vallauris. His production poured forth like a volcanic eruption. Soon the whole world wanted his

*Woman with an Orange* (Françoise with the children Claude and Paloma), oil 1951 ▸

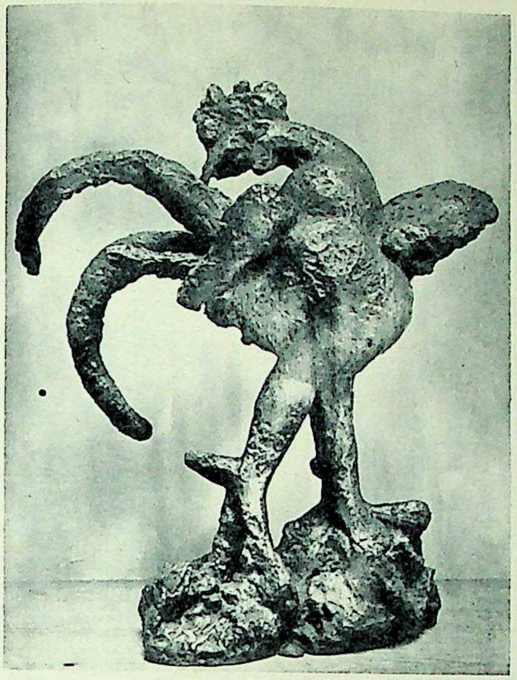






pottery. He worked in the same obsessive way as he had in Mourlot's workshop. Potteries which had long been closed for lack of work reopened. New studios sprang up. When Picasso could no longer find enough space he took over the sheds of a disused perfume factory as his workshop and storeroom. In a single year he made and decorated 600 different figures and vessels. His signature became as famous as the crossed swords on Meissen china.

Completely under the spell of the new medium, Picasso moved to Vallauris. He only left his workshop to sleep. New plates, jugs, platters and figures kept on coming out of the kiln, each piece more wonderful than the last. Nobody had ever seen such pottery. The glowing beauty of fired colour on a white ground, Arabic elegance of line, noble and inventive shapes, all were united in these creations. Just from looking at Picasso's pottery one can tell



*The Man with a Lamb,* pen and wash drawing 1943 (left)
*The Man with a Lamb,* bronze sculpture in the market-place at Vallauris, 1944 (centre)
Right: *The Big Cock,* bronze 1932

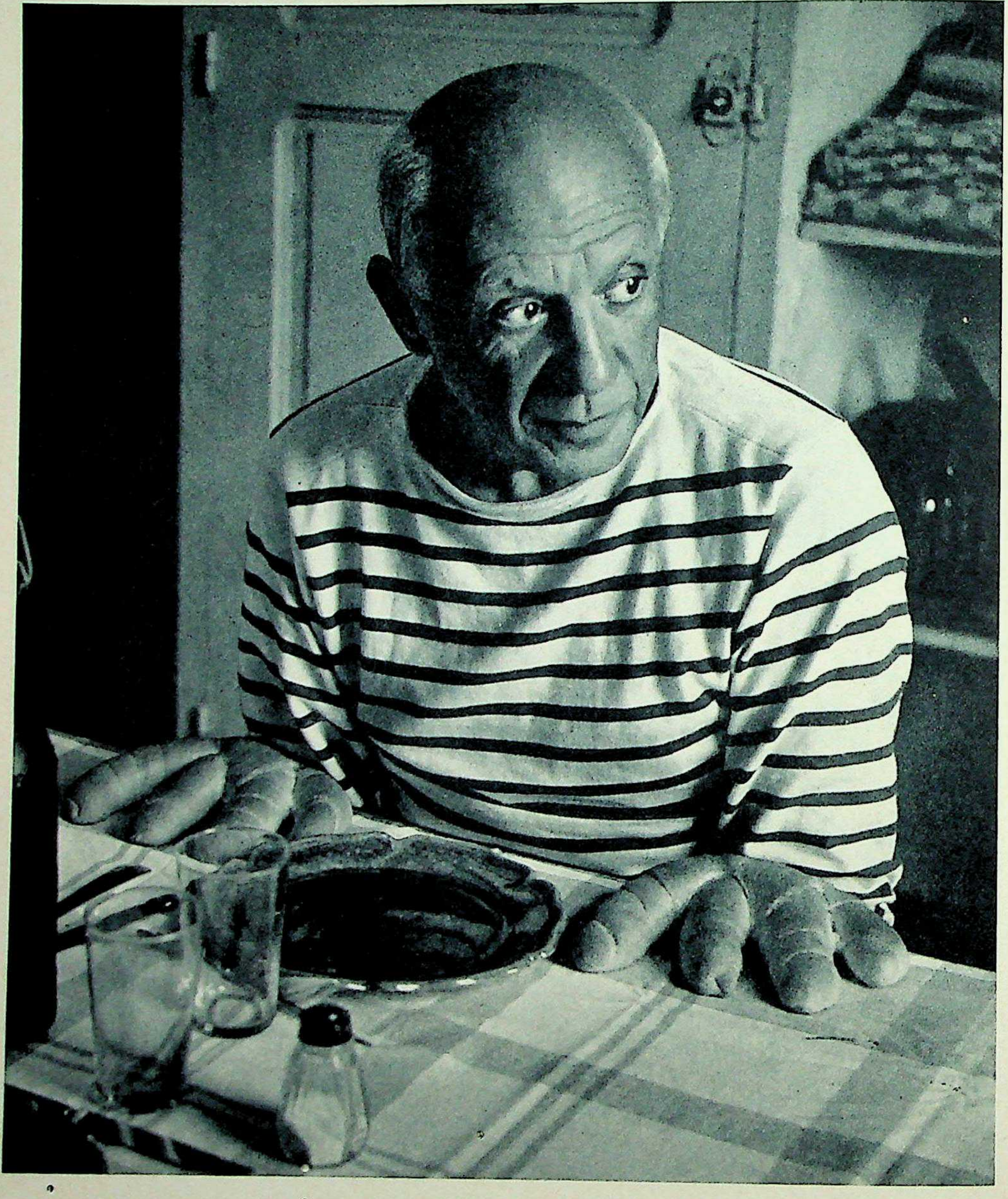
how much he enjoyed making it. It clearly shows his ironic side and the faun-like, impish traits in his character. Often all he had to do was alter the mouth of a pot slightly and make the pliant clay stick out in another place to create a charming female figure out of a straightforward jug. And after the addition of a few dashes of colour it became both a woman with all the female attributes and a useful jug—a *femme pot.*

*Pottery*

Soon a stream of cars made for Vallauris. Picasso became a tourist attraction. Down on the coast signposts beckoned: *'Picasso et les potiers—visitez Vallauris'*. There were postcards of everything: Picasso's hands, his brushes, the interior of his studio.

Now *'Picasso croissants'* are on sale in Vallauris. They are like the hands which Picasso painted in the thirties. Always ready for a joke and not averse to self-mockery, Picasso sat at the breakfast table with the baked hands in front of him and Doisneau photographed him.

In spite of his intensive work in Vallauris, Picasso used to return to Paris in the winter to continue his lithography in Mourlot's workshop. In spite of his great enthusiasm for his ceramic work, it was not enough in itself to embody his urgent conceptions of form.



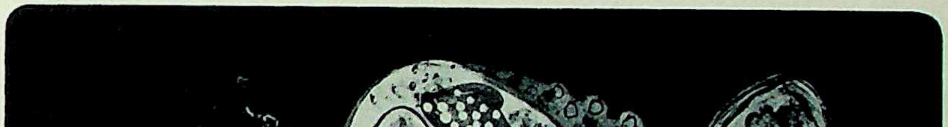
Picasso at breakfast in Vallauris

Picasso once said of himself: 'I do not seek, I find.'

There is no frenzied searching or fastidiousness; he allows himself to be surprised by a tree, a railway embankment, a skull, the view of a Seine bridge from below. The most varied types of materials urge him to artistic creation. The whole wonderful visual world seems only to be waiting to be transformed into a work of art by Picasso. He paints and models in quick succession, and sometimes almost simultaneously, the figures, still-lifes, animals, portraits and fabulous creatures which are the products of his imagination.

Nor are his forms the outcome of meditation. He is a man who sees things spontaneously. He does not wait until the catch is safely in the net but is constantly receptive, always on the alert to catch a momentary visual impression, absorb it and reproduce his own version of it. He is 'a volcano in a continuous state of eruption: his activity is a kind of madness' (Sabartès).

There is a bull-ring in Vallauris. Picasso was now able to go to the *toros* again, as he had once done with his father. Wearing a brightly-coloured shirt



*The Toad,*
lithograph 1949

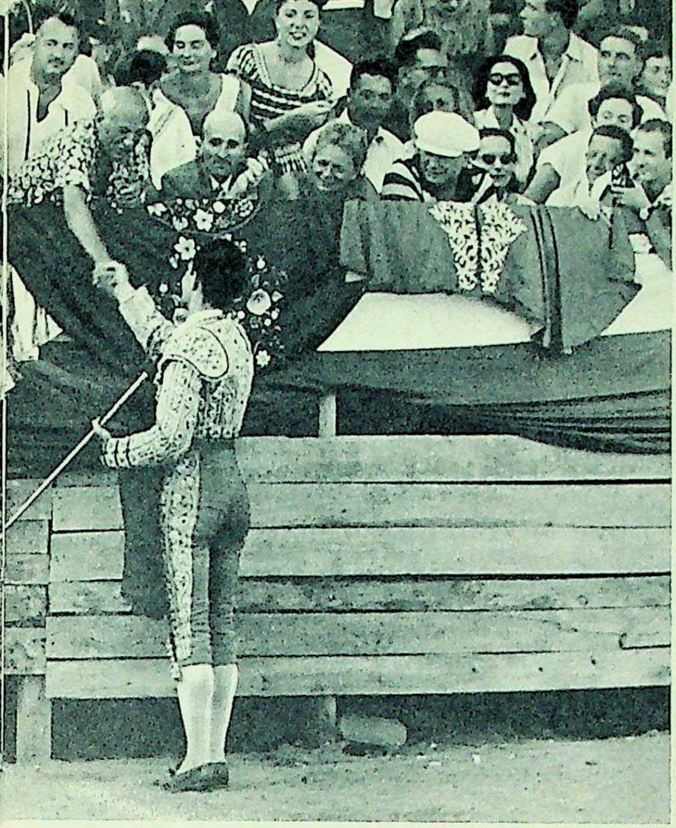
A Spanish song at the guitar

the Freeman of Vallauris acted as president at the fights. Jacqueline Roque was usually sitting next to him (she had been his companion since his separation from Françoise Gilot). His children Claude, Paloma and Maïa, who was now grown-up, accompanied him. He initiated them into the mysteries of the bull-fight as his father had initiated him in his youth.

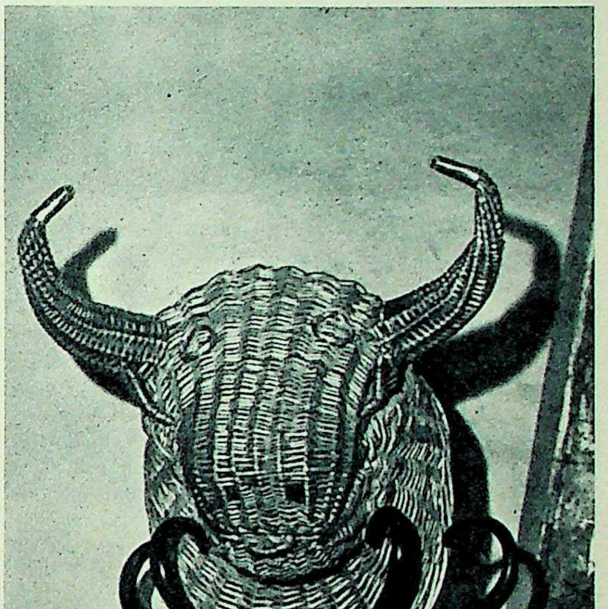
*Bull-fights*

Bull-fighting has always played an important part in Picasso's life. He has depicted *corridas* over and over again. The head of the minotaur, which was a bull's head straight from Picasso's own mythology, appears in his prints and pictures in many strange metamorphoses. A basket-work toro-minotaur hangs above the hat-stand in the hall of his studio in the rue des Grands-Augustins, in memory of the many bull-fights Picasso has seen.

In the spring of 1954 Picasso met a young girl in the street. Fascinated, he spoke to her and asked her to sit for him. As a result we have the pictures of Sylvette D., the girl with the pony-tail—naturalistic portraits which became more deformed as Picasso experimented.



Picasso congratulates a matador
in the bull-ring at Vallauris


EL TORO DE
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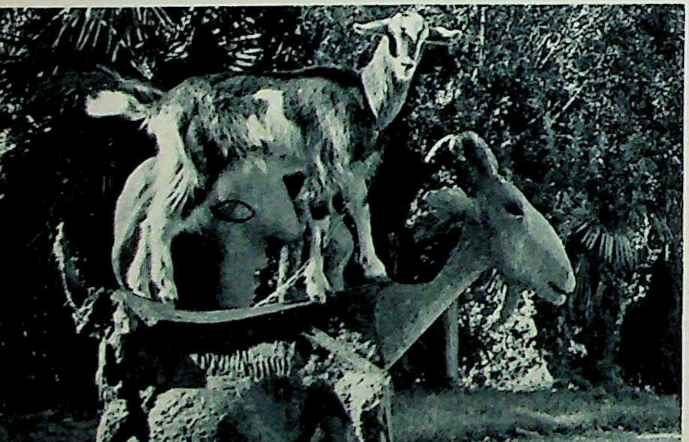
Hat-racks in Picasso's studio in the
rue des Grands-Augustins, Paris

Jacqueline Roque

*The Goat,* bronze sculpture in the garden of 'La Californie'



A year later Picasso moved from the villa 'La Galloise' which had become much too small and went to Cannes where he bought the monstrous villa 'La Californie'. This architectural nightmare is exceptionally and vulgarly hideous. No one knows what induced Picasso to make his unexpected move into this pompous mausoleum in the industrial-baronial style.

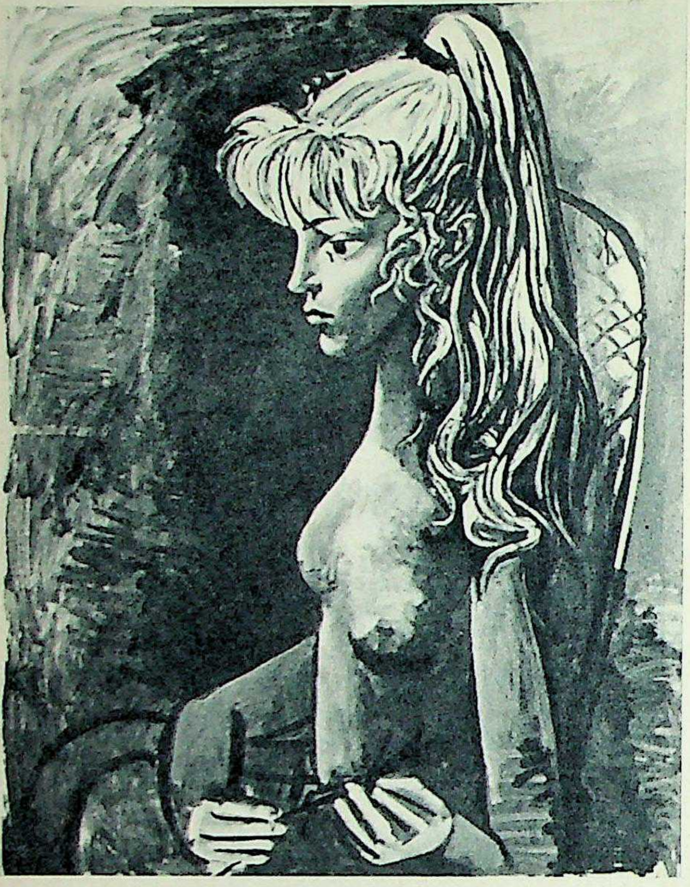
Several months after the removal, everything was still in a terrible muddle. Unpacked crates full of pictures were piled up in the rooms. A mattress lay on the floor in one of them: it was Picasso's bedroom.

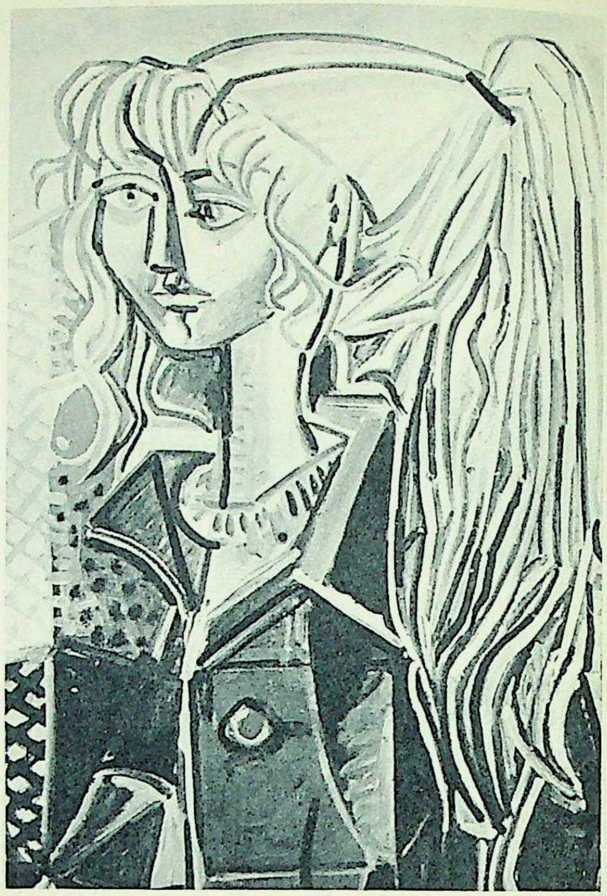
Picasso transformed the gigantic villa into a spacious workshop. He was in the grip of another frenzy of work. As soon as he had moved in, a great series of pictures appeared which all bear the mark of absolute independence and mature mastery. Sometimes Picasso walked out on to the enormous marble terrace for a moment of relaxation. It housed a collection of his bizarre bronzes; there were others scattered about the garden as if they had sprung up overnight from the warm earth like strange diabolical mushrooms.

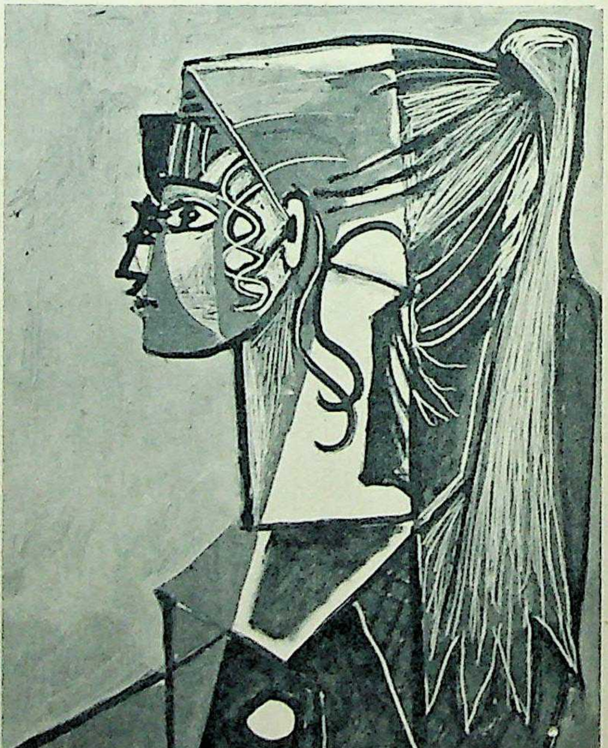
His son Claude and his daughter Paloma played between the larger-than-life heads which were reminiscent of Etruscan or Mayan sculptures. Luxuriant Mediterranean plants, looking like more products of Picasso's imagination, blossomed in the garden.

In some of the rooms of 'La Californie' stacks of paintings with their

Picasso between two sculptures in front of his villa 'La Californie' ▸







Picasso portrayed Sylvette D.,
whose pony-tail profile had attracted
him, in several different styles.
When the sittings were over she was allowed
to choose one of the portraits

Picasso's son Claude, aged four

faces to the wall extended almost into the middle of the room. They stayed there. Nor had Picasso time to unpack his sculptures from their wicker baskets, or the miscellaneous junk he carried around with him.

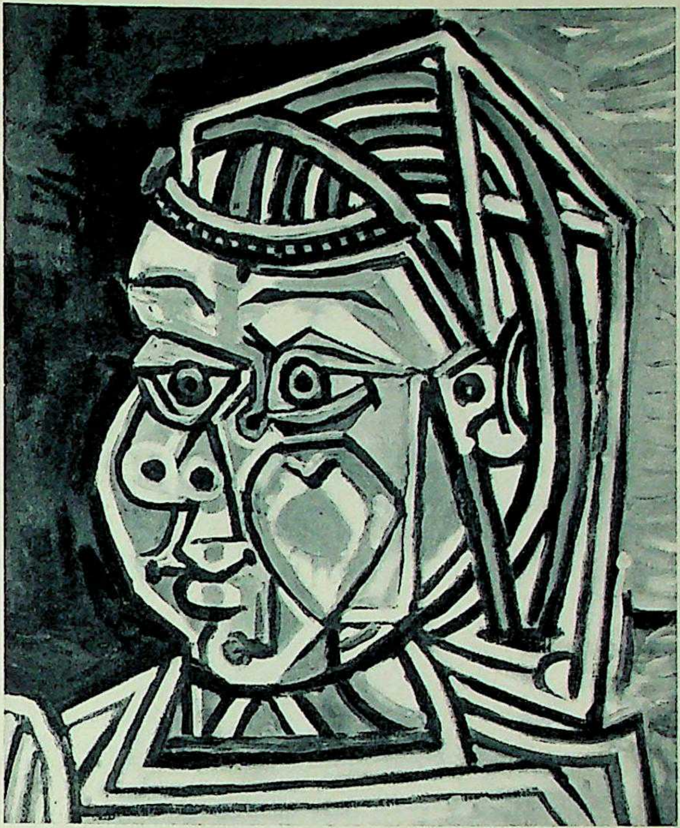
He had to paint Jacqueline Roque. He painted her with the same concentration as he had previously painted Françoise Gilot and before her Dora Maar, Olga, 'Eva' and Fernande. He depicted her sitting in a rocking-chair in front of a pattern of strangely distorted window panes. Generally she shows her beautiful classical profile.

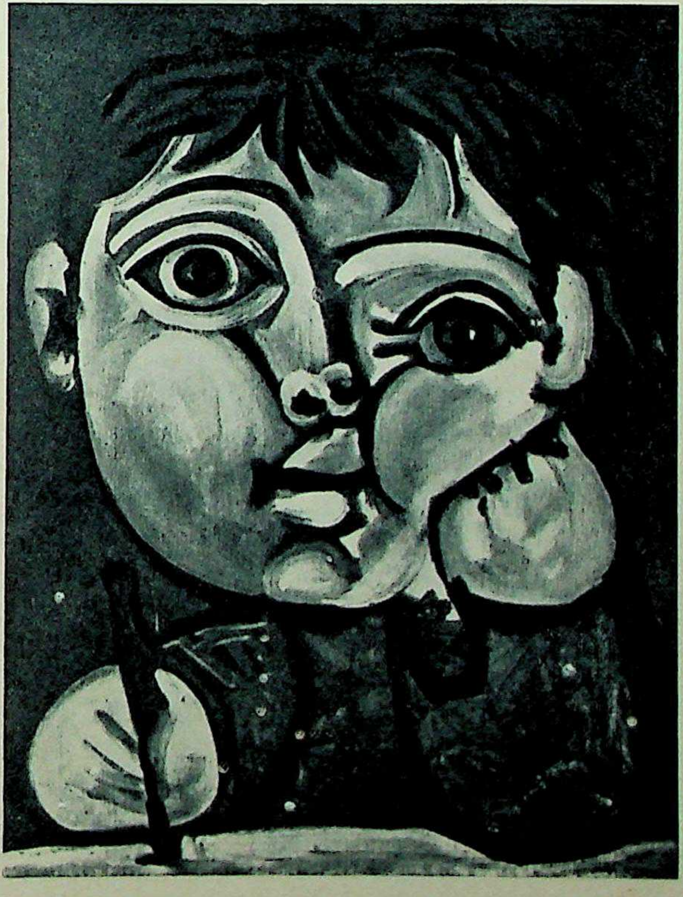
Picasso needed an atmosphere of friendship and love just as much as the stimulating forms of nature. The people who were close to him found that he portrayed them again and again, either naturalistically or considerably transformed. The women in his pictures and drawings are generally the women with whom he happened to be sharing his life. The children he paints are usually his own.

Unlike some painters who are always examining themselves in the mirror, there are very few self-portraits of Picasso. He has never minded being photographed and he was tirelessly patient when he was being filmed; there are many portraits of him by other painters but the only self-portraits are from his early period. Then he portrayed himself as a café habitué, as a roué or a dandy, in many guises which all suited the background of this Toulouse-Lautrec epoch.

Jacqueline Roque kept all disturbing influences away from Picasso and facilitated the intensive work which was so essential to him. She managed to get rid of the collectors out for loot, the autograph hunters and the art dealers who kept on trying to get in touch with him, although it was a well-known fact that under the terms of a strict contract every single work had to pass through the hands of Daniel-Henry Kahnweiler. In spite of his grandiose villa, Picasso had not changed his way of life at all. It was as if by clinging to the Bohemian freedom of dress of his early years Picasso wanted to maintain a link with a time from which his external living conditions, particularly his pompous living quarters, had cut him off, as if it was very important for him to preserve the fluid quality of those days when he was completely free.

When he went to Paris to make his aquatints for Gongora's *Twenty Poems* at Lacourière's, he suddenly noticed that his worn baggy trousers were no longer quite suitable for city wear. He interrupted his work and set out with his grown-up son Paul, as Madame Lacourière tells us, to buy trousers. In an hour's time, Picasso, a millionaire several times over, came back. Madame Lacourière could not believe her eyes: he had bought blue jeans for the pair of them. Paul almost certainly had to pay for them, because Picasso still never had any money on him in spite of the immense sums he earned. When he went out in Arles or





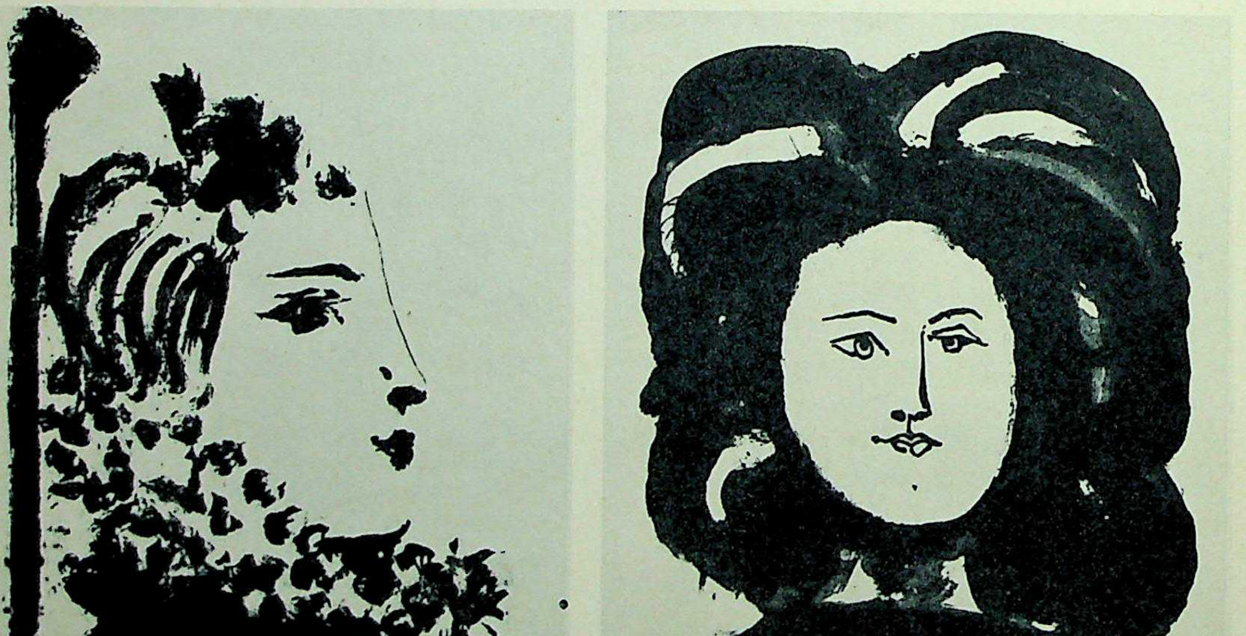
Picasso's daughter *Paloma,* oil 1952
*Claude,* Picasso's son, oil 1951

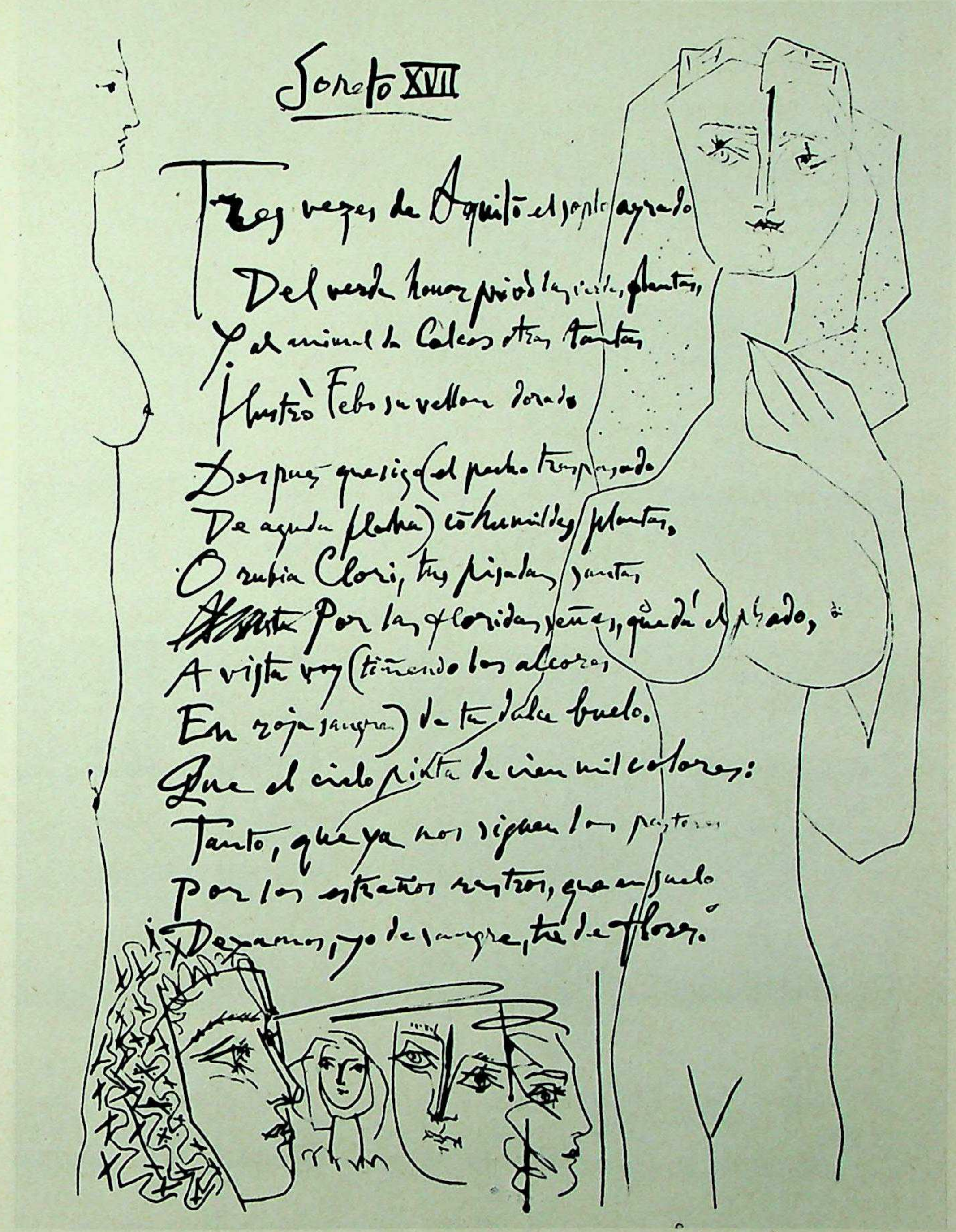
Antibes, his daughter Maïa usually paid the bill for the people he had invited to have drinks with him. Needless to say, he was well-known everywhere on the 'Côte de Picasso'.

*Artistic unrest*

Just when it seems that Picasso must finally call a halt, consolidate his positions, work on his discoveries and capitalize on them, just when it seems that he must continue in one direction, he makes a sudden twist, shows us a new side of his being, staggers us afresh with his unexpected audacity and fascinates us with the new unbelievable discoveries he alone can make so convincing. And with every advance he extends the boundaries of his realm still further. 'Picasso is, in fact, the last most passionate and most terrible representative of the Graeco-Roman tradition. He is the prodigal descendant of Goya, Velazquez, Michelangelo and Uccello. The range of his work is enormous. It has to be accepted as it is with its faults and its grandeur. There are many imperfect solutions and experiments to be found in his work but they are matched by an equal profusion of brilliant ideas and indisputable successes.'

Women's heads for the text of Gongora's poems (1946)





Soneto XVII

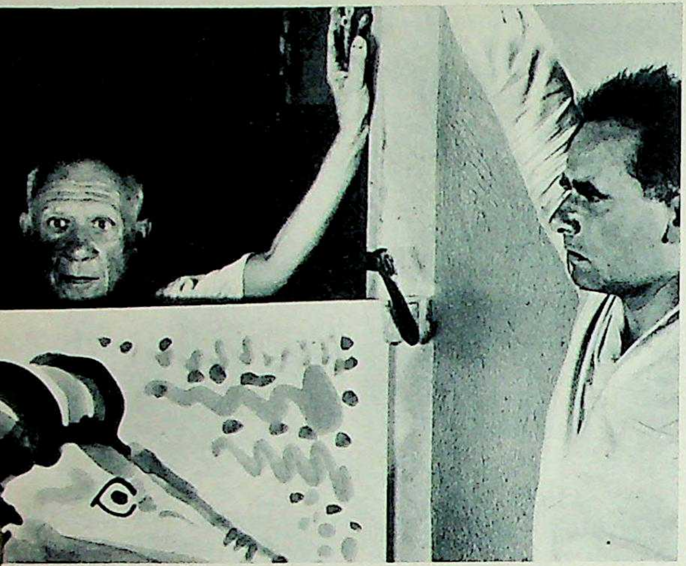
Tres vezes de Aquilō el soplo ayrado
Del verde honor privó las verdes plantas,
Y al animal de Colcos otras tantas
Ilustrò Febo su vellon dorado

Despues que sigo (el pecho traspasado
De aguda flecha) cō humildes plantas,
O rubia Clori, tus pisadas santas
Por las floridas señas, que dá el prado,

A vista voy (tiñendo los alcores
En roja sangre) de tu dulce buelo.
Que el cielo pinta de cien mil colores:

Tanto, que ya nos siguen los pastores
Por los estraños rastros, que en suelo
Dexamos, yo de sangre, tu de flores.

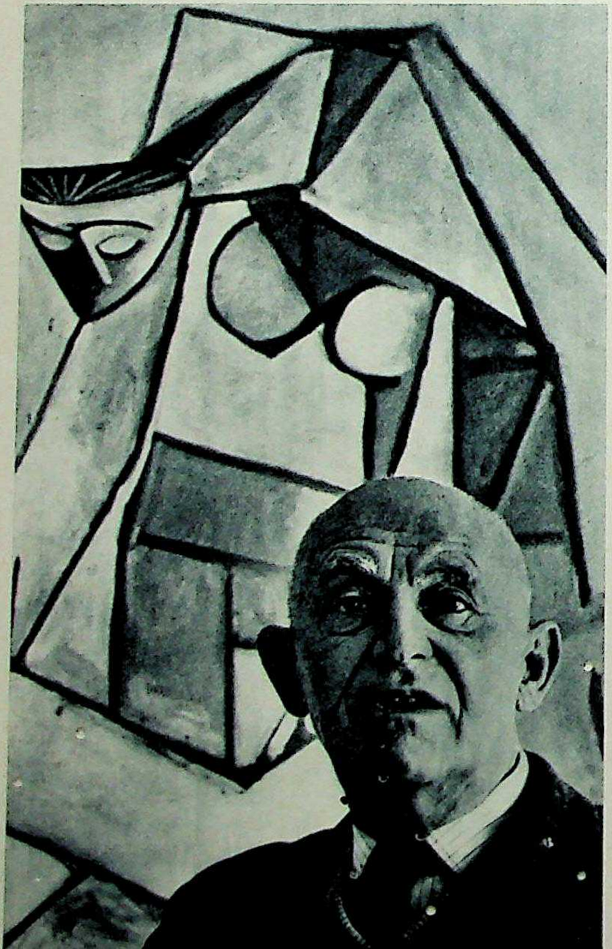
A sonnet by the Spanish poet Gongora in Picasso's handwriting, with marginalia



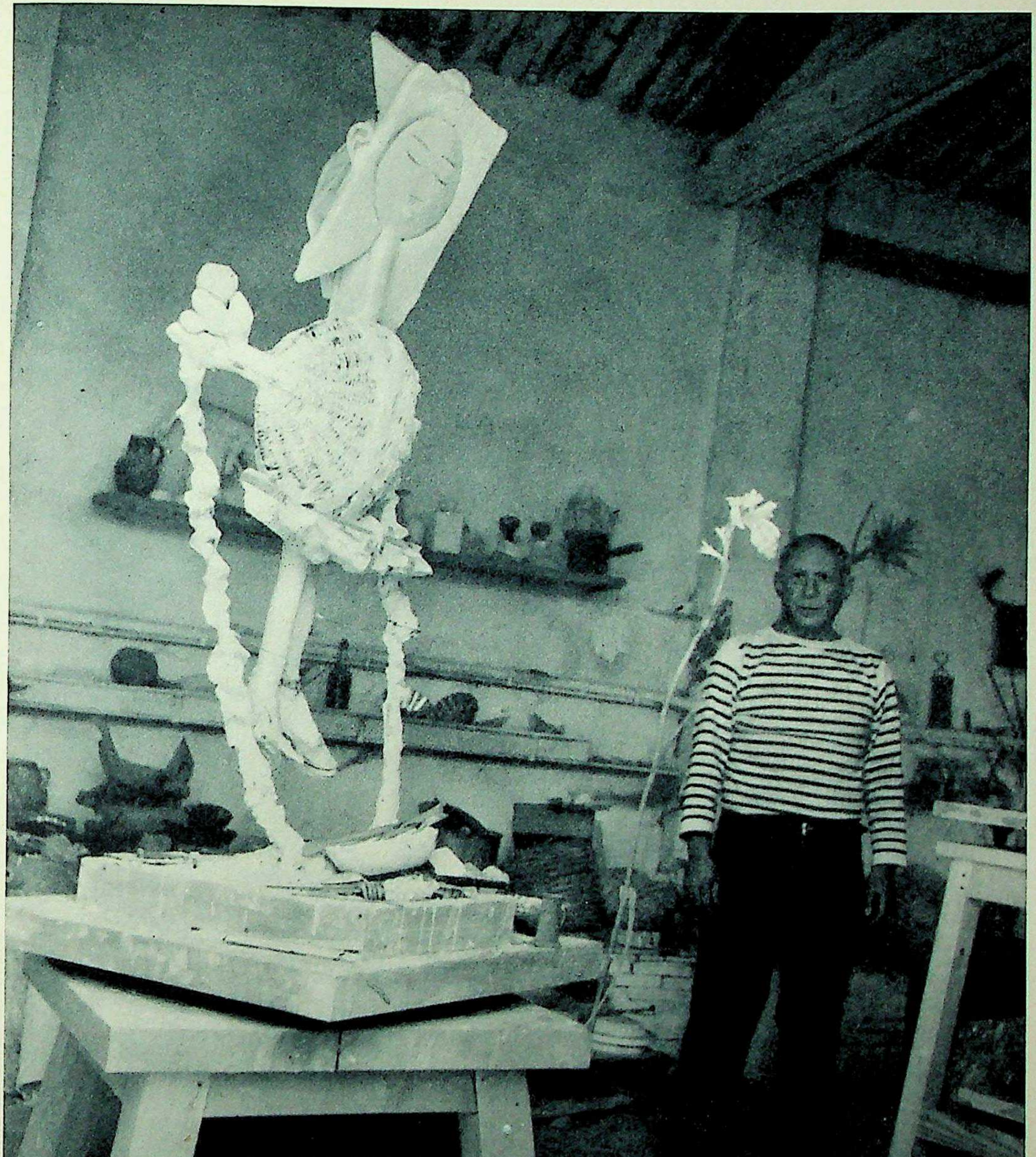
Picasso and the director Georges Clouzot during the filming of *Le Mystère Picasso*

As if Picasso was not busy enough already with his own work, he made a film in the summer of 1955.

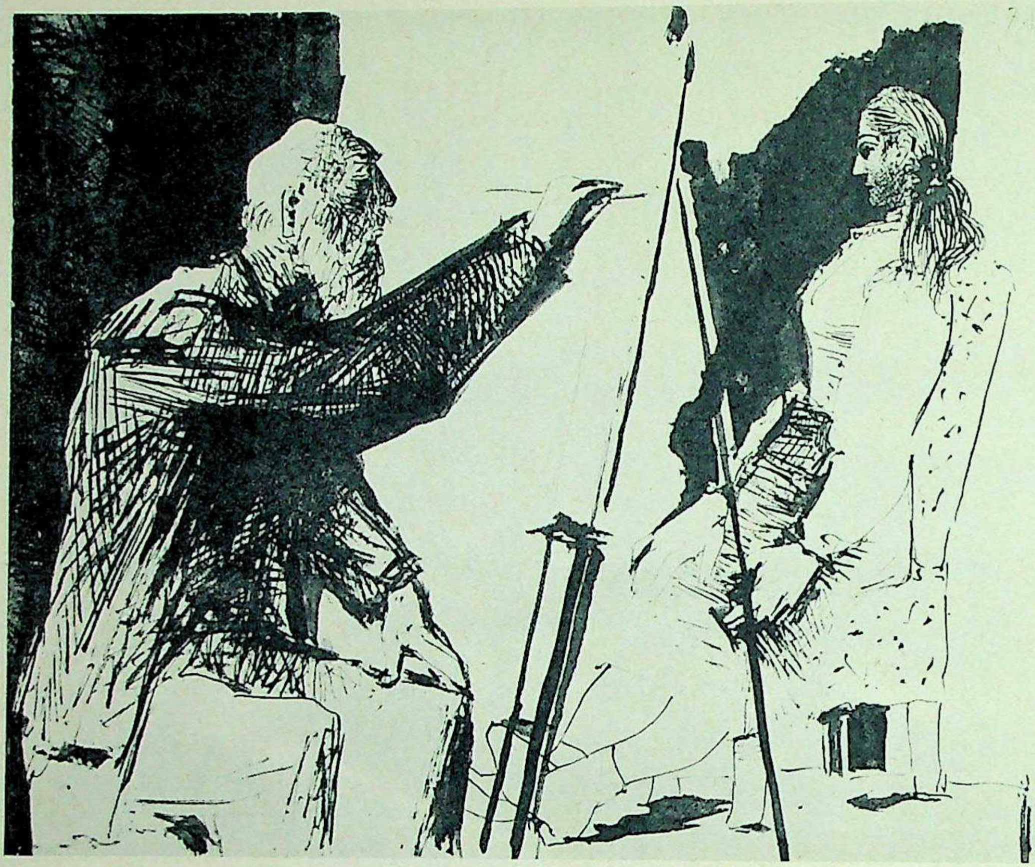
The film *Le Mystère Picasso* was produced in the 'La Victorine' studios at Nice under the direction of Georges Clouzot. This portrayal of Picasso at work may surprise many people who would prefer to see the artist as a solitary eccentric in a lonely garret. This experience with the film camera was just as important for Picasso, who is the exact opposite of an introverted recluse, as any experiment with brush or pencil. Experimenting had always been extraordinarily fascinating to him. A long time before he tried to produce graphic representations using photographic plates. Picasso made severe physical demands on himself for this film. In addition to the fierce August heat he had to put up with the scorching glare of the Klieg lights in the studios. Bare to the waist, dressed only in shorts and espadrilles, brown as a bronze statue, he withstood the ordeal easily. No one who saw Picasso at the time could have believed what his real age was. The words 'old man' sound grotesque when applied to this tense elastic tireless worker who is always on the go and even now never knows a moment's rest. 'The only thing Picasso wants', says Sabartès, 'is to work, nothing but work. He has no time for idleness. If he does



Daniel-Henry Kahnweiler, the art-dealer



Picasso in his sculptor's studio



*The Painter and his Model*, drawing 1954

*Tireless worker*

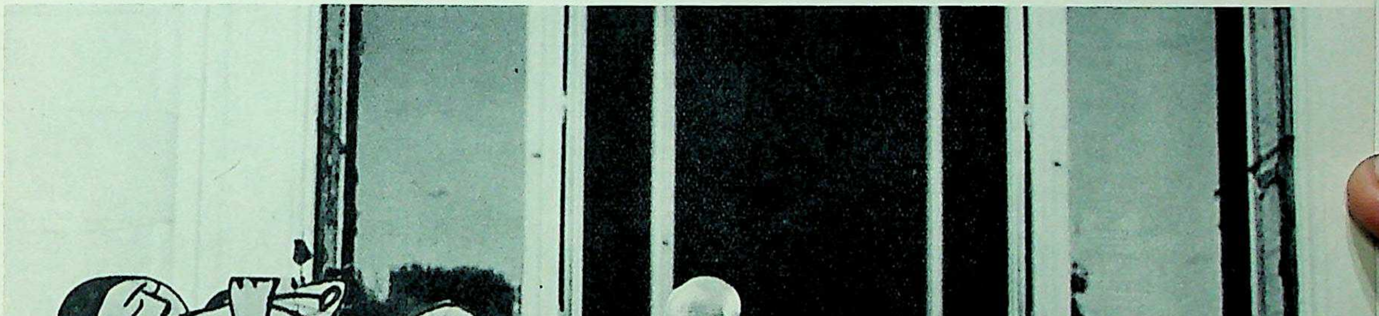
happen to be doing nothing, it is only because inspiration has temporarily failed. But then he gets no pleasure from anything outside his work. Fortunately this is seldom the case. When, as sometimes happens, he has not got the right material, then he makes it. In his hands everything turns into the raw material for a work of art.'

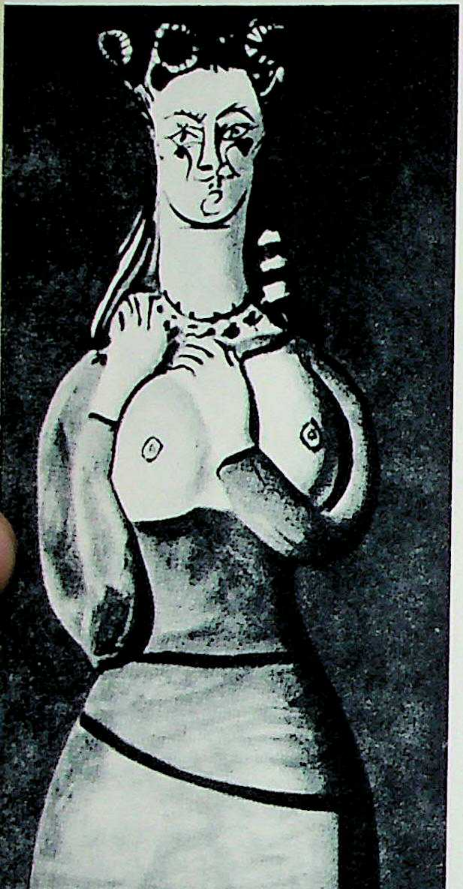
It is characteristic of Picasso that, although he presided over many discussions in cafés in his youth and often advised his admiring friends in the 'Bateau-Lavoir', he never developed a theory of art, but contented himself with aphoristic remarks, which provided clues to the work he was doing at the time. Any fixed theory would have been contrary to his own conception of artistic freedom. Raynal has described how, when he spoke about Masters he loved or pointed out to his friends the beauty of a recently acquired piece—a negro sculpture, for example—Picasso always aroused their enthusiasm by 'speaking from the heart'; he never allowed 'an idea about art in general' or his own painting to creep in.

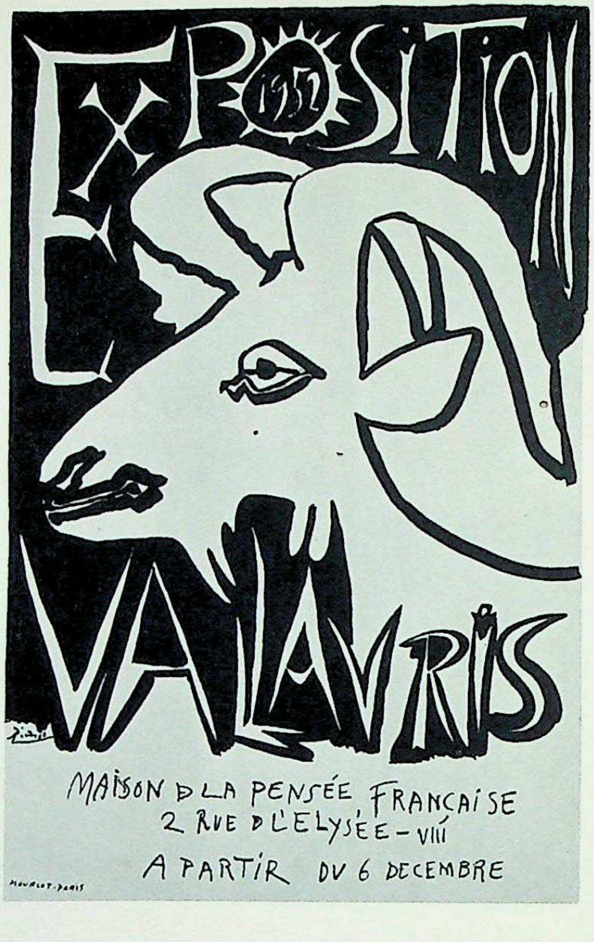
*His special position*

Picasso was early conscious of his special position in the world of art. Except during his first years in Paris, he has always avoided being represented in large collective exhibitions. 'The good is never improved by bad neighbours', he used to say. And yet he accepted the invitation from the Salon d'Automne a few weeks after the Liberation of Paris. As a result 74 paintings and 4 sculptures, mostly from the war years, were shown in a special room. Later, from 1951 onwards, came the large comprehensive exhibitions of his work: in Paris (1951 and 1955), in Tokyo (1951), in Lyons, Milan and São Paulo (1953) and finally (1955–56) in Munich and Hamburg.

Picasso on the steps of his villa 'La Californie'






EXPOSITION
1952
VALLAURIS
MAISON D LA PENSÉE FRANCAISE
2 RUE D L'ELYSÉE - VIII
A PARTIR DU 6 DECEMBRE
MOURLOT - PARIS

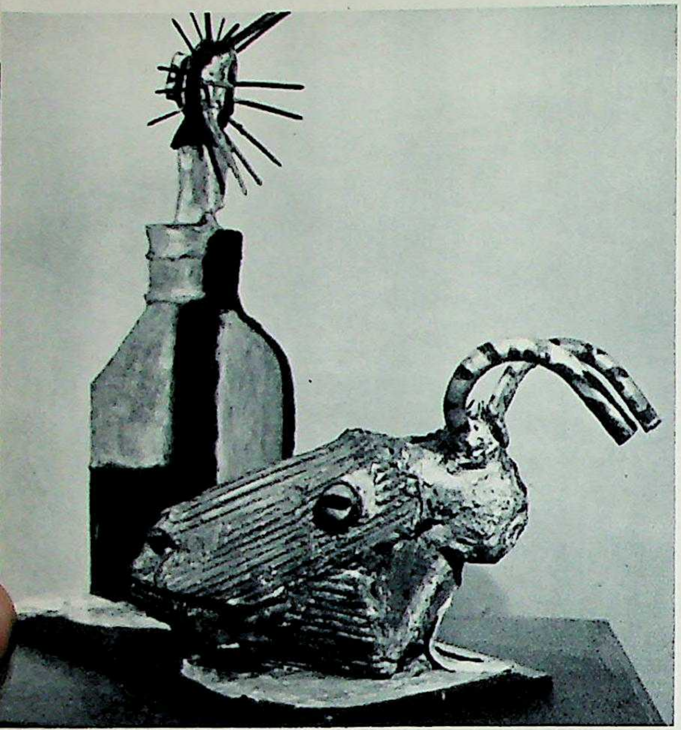
Poster for an exhibition

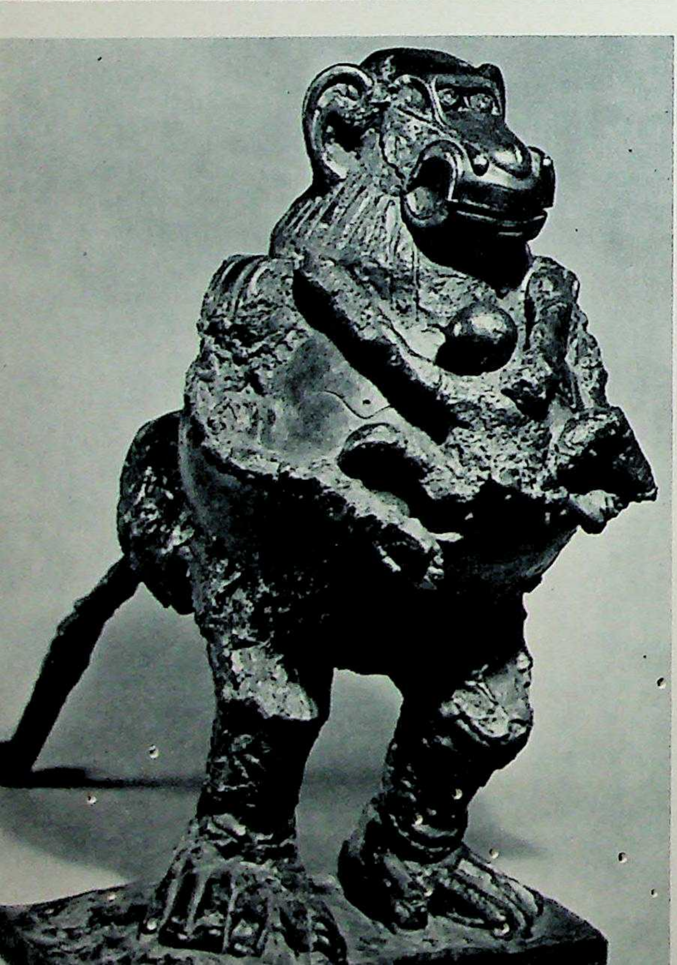
*Female Figure,* pottery

Picasso exhibition in Munich 1955

*The Milan Exhibition*

No one who has seen one of these big exhibitions can have any doubts about the seriousness of his creative work. The Milan exhibition was the most overpowering. His picture *Guernica* was used as a poster. This monumental canvas alone puts Picasso among the world's great painters. It is on a level with the great creations of the Renaissance. Its passion, its dramatic pathos and its force surpass many of the pictures of that period. And the general impression was of immense variety, audacity, inventive drive, imagination and gaiety. This exhibition literally had everything: wit, realism, decoration, austerity and vibrant lyricism, Arabic grace of line, flippancy, violence, deep physiognomical insight, brutal distortion, chimeras, monsters and pure invention of forms. This exhibition was the greatest summing up of artistic developments in this century. The phenomenal thing about this review was that it was all exemplified in the work of a single man. No other painter's work reflects the age so clearly and in such variety as Picasso's.



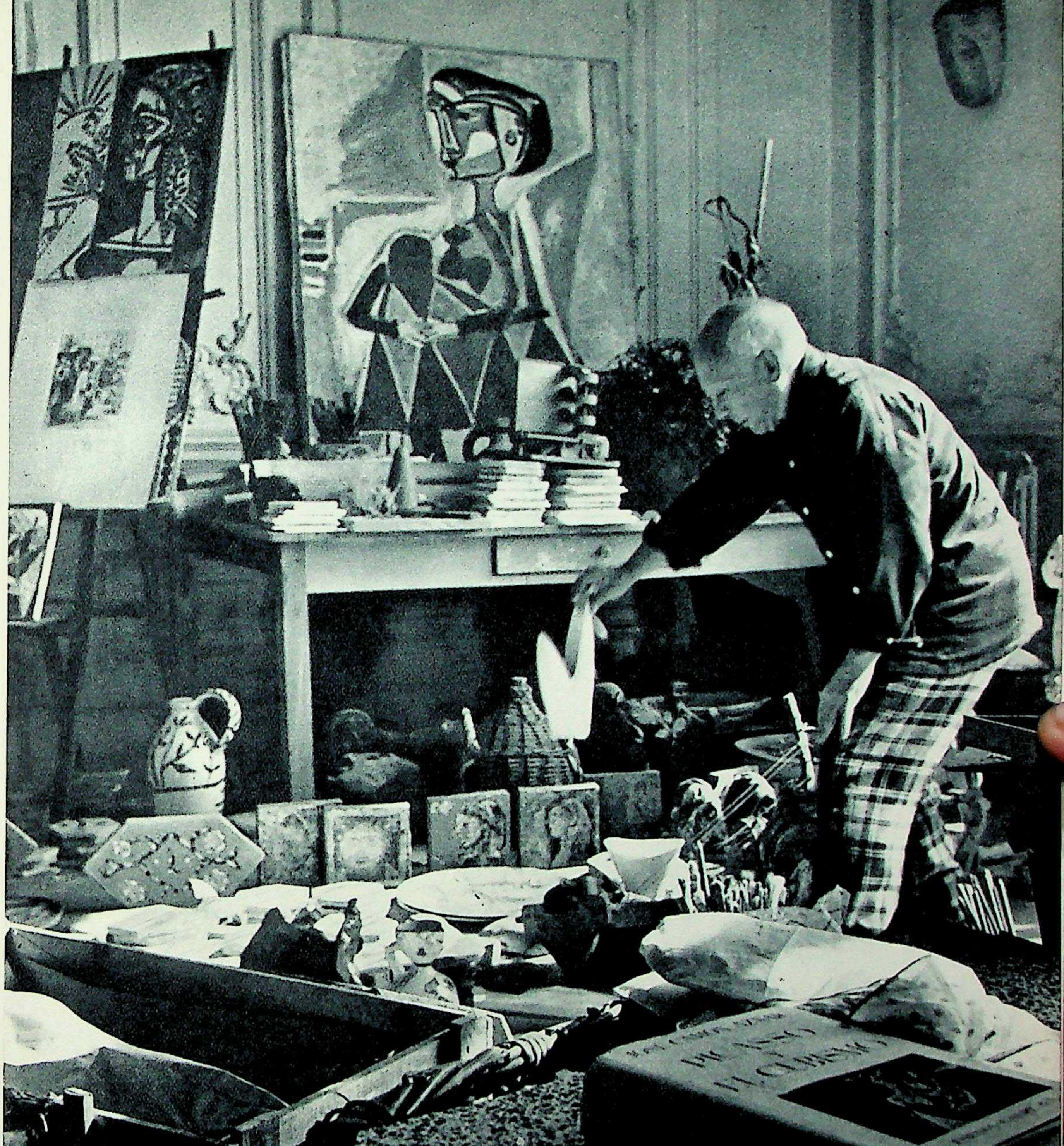


There is no limit to the creations of his brush: fantastic things which might have been conjured up from the depths of the unconscious, distortions of form, monsters; then again accurate portraits in the style of Ingres, huge female nudes drawn and modelled in the classical manner; scenery, costumes and drop-curtains for the ballet; doves and apocalyptic pictures of the horrors of war.

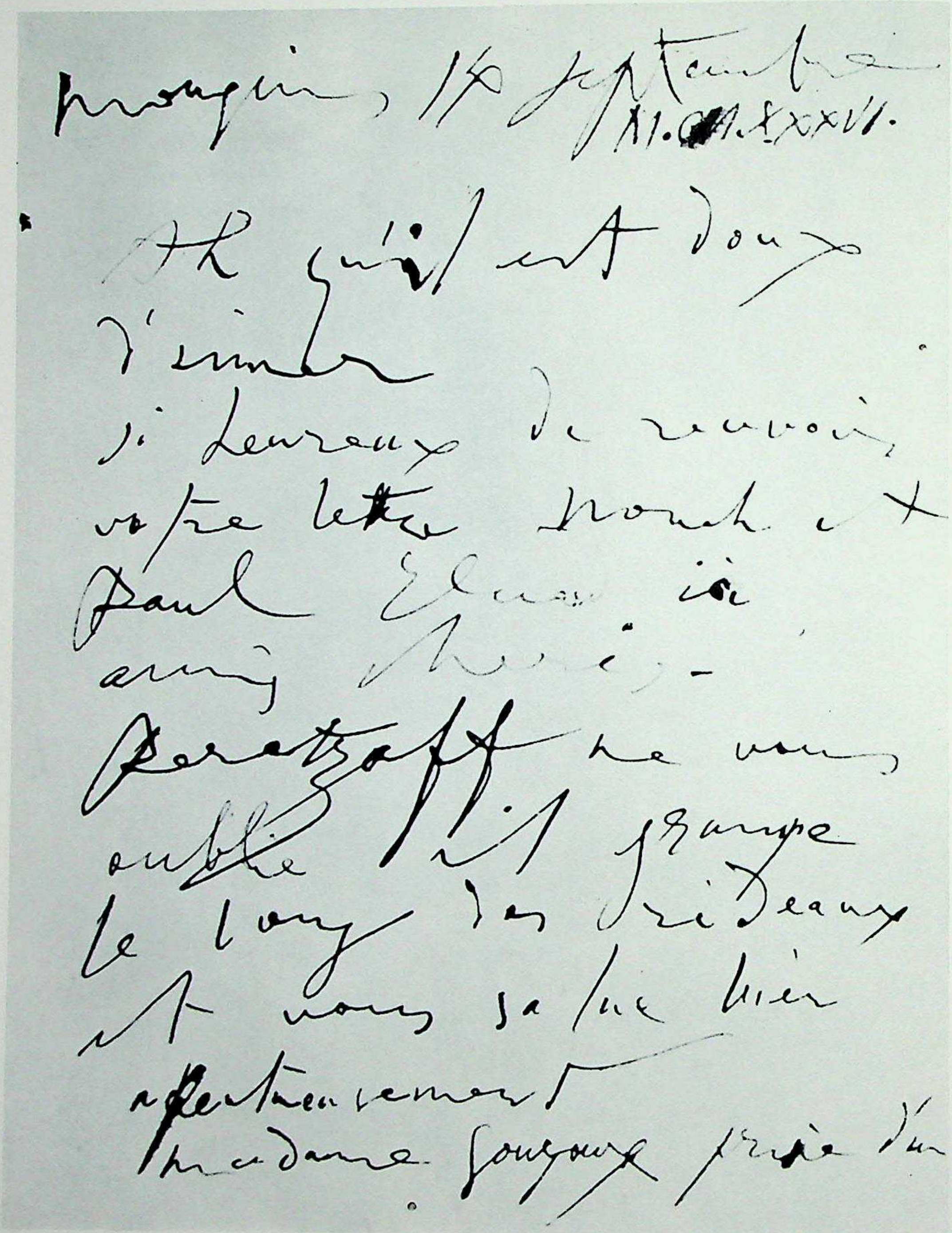
From naturalism he moved on to an expressionist manner; from that to classicism; from classicism to romanticism, and then back again to realism, and on to abstraction, to naturalism. He has oscillated between gracefulness and horror, between elegance and monstrosity. He has always been a law unto himself, aggressive, ironical; he has often shown his delight in parody. He can be in a mood of satirical and biting acidity one moment and, the next, charm us with bewitching melancholy. He constantly insists on being always and absolutely free; he is the most intransigent individualist imaginable. Angrily defending himself against limitations, rebelling against all rules, discarding all prejudices, he always makes for the absolute. By freedom he understands absolute freedom.

Obviously one must love freedom or at least have kept a feeling for it in order to understand his pictures.

*Goat's Head and Candle,* bronze 1951/52
*Ape with Young,* bronze 1952



Picasso among the welter of sculptures, ceramics and pictures in his house



Mougins, 14 septembre
XI.MCMXXXVI.

Ah qu'il est doux
d'aimer
si heureux de recevoir
votre lettre Nush et
Paul Eluard ici
amis chéris -
Peratzoff ne vous
oublie il grimpe
le long des rideaux
et vous salue bien
affectueusement
madame Gouyoux prie d'un

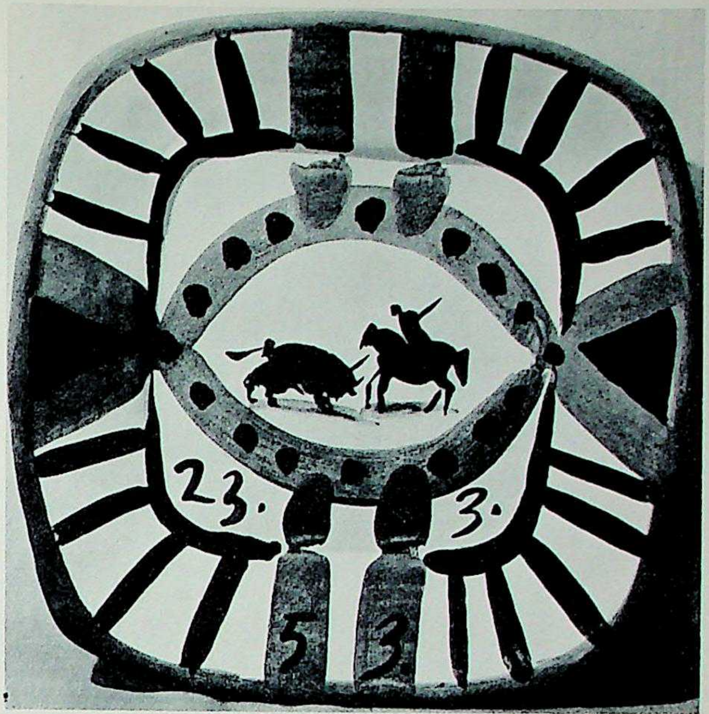
A letter from Picasso, which Trillat used for his handwriting analysis

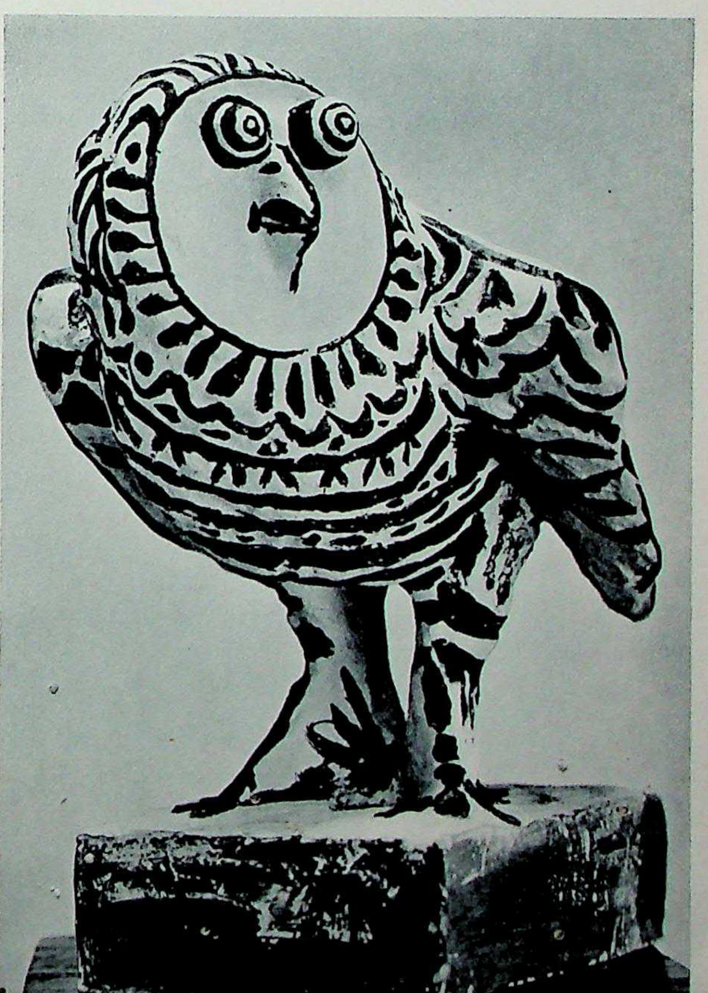
Picasso himself has said: 'Everyone wants to understand art. Why don't people try to understand the song of a bird? Why do people love the night, the flowers and everything around us without insisting on understanding them? But when it comes to a picture, people think they must "understand" it. If only they would realise once and for all that an artist creates because he must create, that he himself is only an insignificant fragment of the world and that no more attention should be paid to him than to many other things in the world which delight us although we cannot explain them.' And again: 'When we love a woman, it does not occur to us to take her measurements first. We love with our desire.'

The artist as creator cannot be explained. And yet it may be interesting to see how graphology interprets the man whose artistic work we are considering.

In October 1952 the French review *Le Point* published an analysis by the graphologist Raymond Trillat, which—it was claimed—dated from 1942. It assured the public that the expert did not know whose handwriting he was examining. The opinion which Trillat formed at the time is most striking.

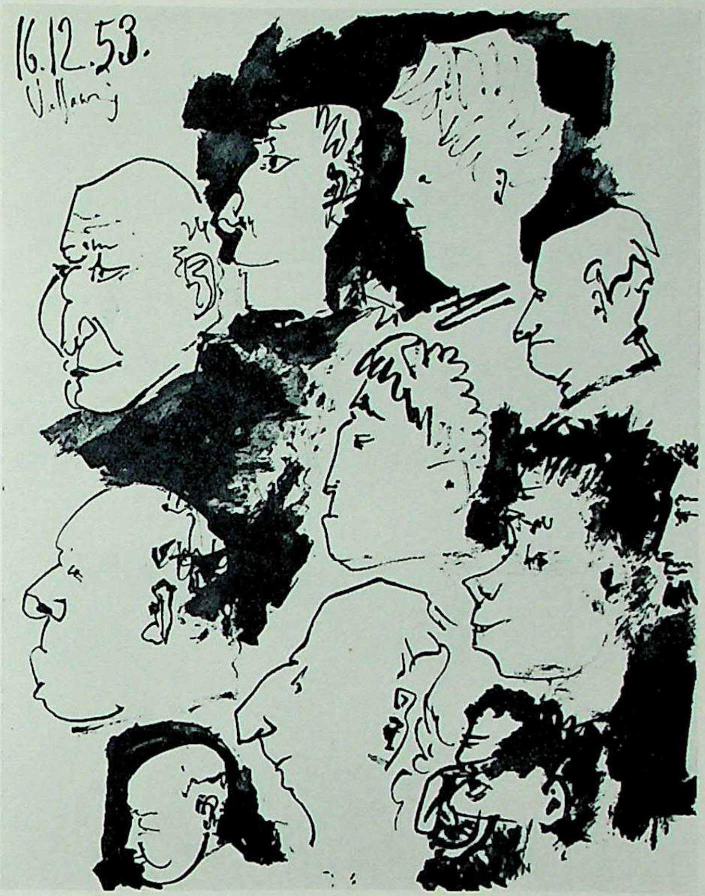
'The writer', he said, 'defends his own poor ego, which conflicts with the egos of others and is oppressed by them.





Ceramic plate with bull-fight scene
*The White Owl*, pottery 1952

Picasso at Cannes, 1957



*Studies of Heads*, 1953

'Excitability: an enthusiasm too complex and too comprehensive to be communicated in words. Anxiety state. Passionate striving for contact with his fellow-men, striving for a connection which cannot be realized. He belongs to another age: chivalrous, childish, extravagant. . . .

'Very sensitive and very harsh, he does not know the meaning of balance or the middle way. His sensuality is spontaneously aroused on many occasions; it conquers after it has seduced and confused. He looks to it for vital energy but renounces it as soon as he can make use of it. He loves violently and kills what he loves.

'He is melancholy and finds an outlet in pure creation. . . .

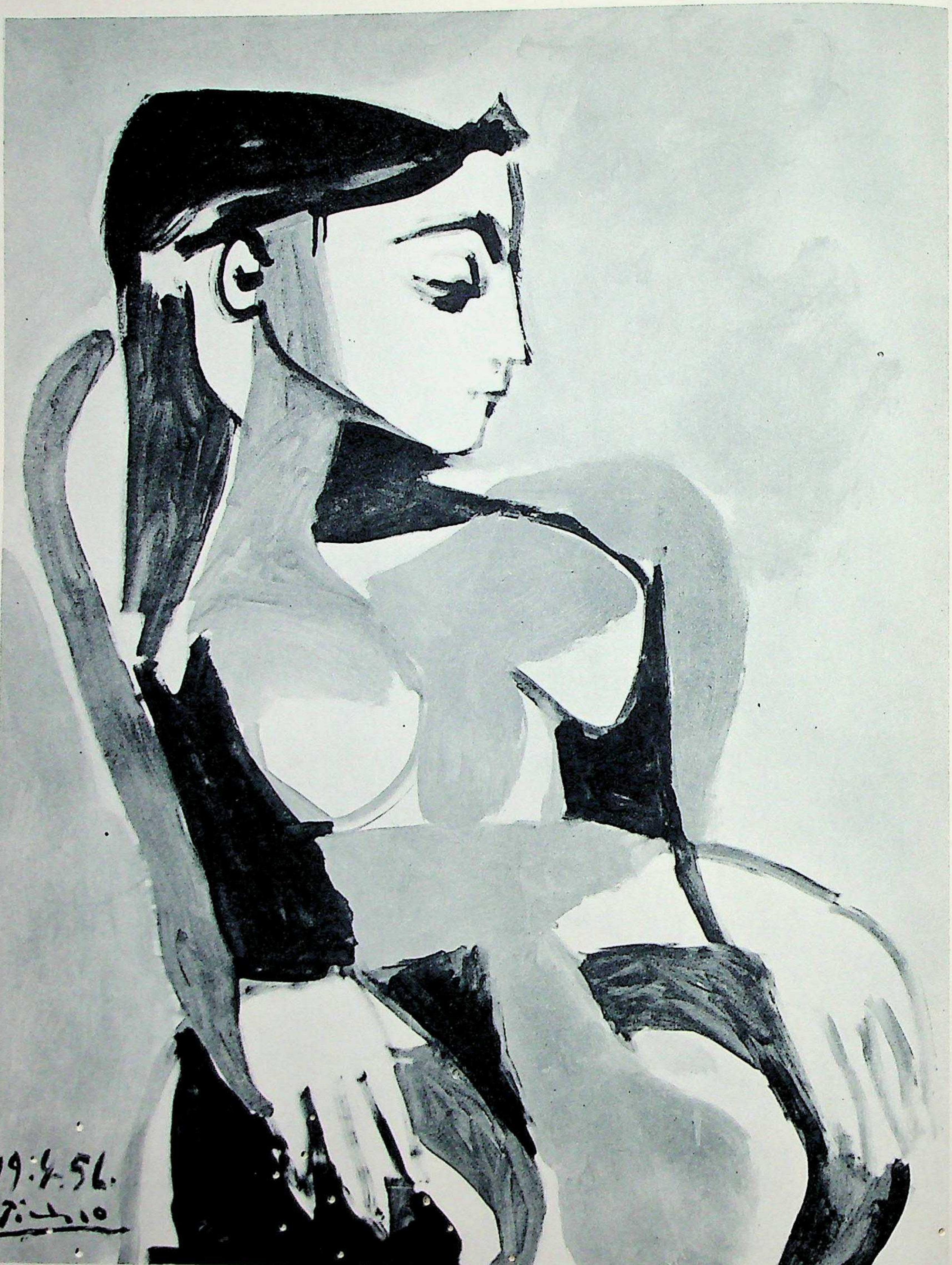
'Temperament: sanguine, hot. Bursts of nervous energy, followed by apathy. . . . Sight: left eye weak for distances.'

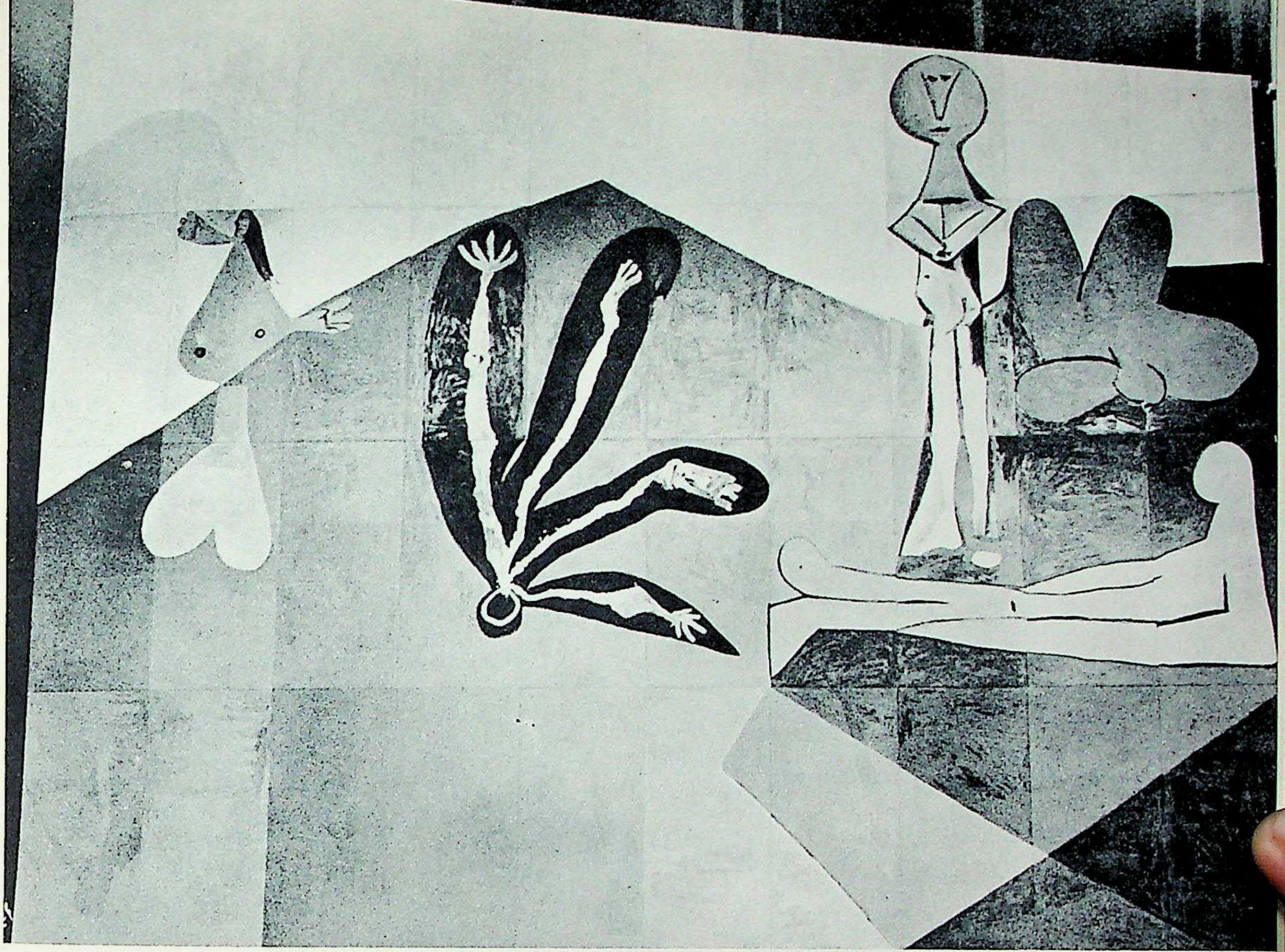
But let us return to Picasso the artist.

It is wrong to compare his way of working with that of a Renaissance painter (as is often done) and reproach him for the playful element in his 'uncommittedness'. The bases for his work are quite different from those of the Renaissance painter who had to fulfil contracts for specific works. In those days these painters had but little scope for their own artistic inclinations. Picasso, on the other hand, the emancipated painter, takes orders only from himself, he is beholden to no one, he need not pay attention to any rules or feel himself bound by any conventions. He enjoys the priceless gift of freedom.

Of course, at the beginning of his career as an 'academic painter' he drew from plaster models like the rest of them.

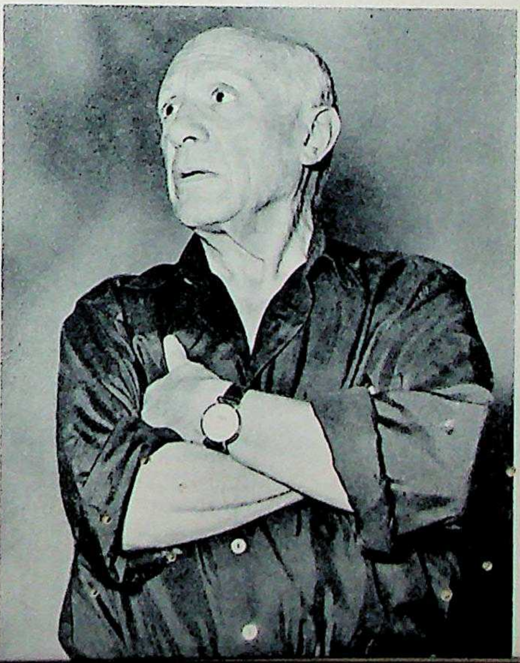
He was perfectly capable of copying a plaster nude with charcoal and stump, in the best traditional manner, just as later between his bold sallies into the


19.4.56.
Picasso

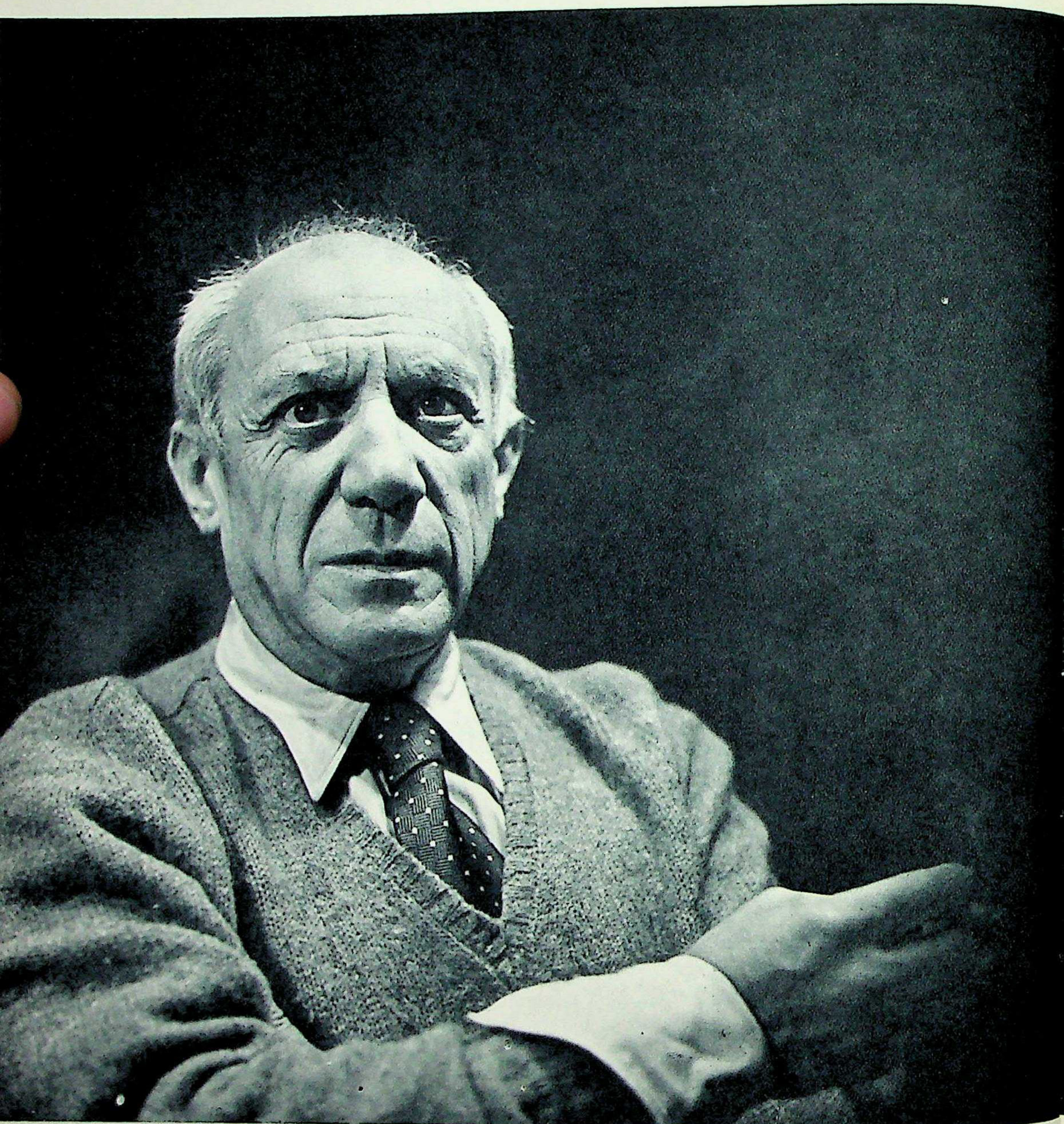


This gigantic picture by Picasso, commissioned for the new UNESCO building in Paris, was first shown to the public in the Provençal potters' village of Vallauris. Picasso left it to the spectators to fathom its meaning

Picasso watching his monumental picture being assembled



◄*Woman in an Armchair* (Jacqueline Roque), 1956



artistic no-man's-land or between two radical changes of style he drew penetrating exact portraits with the greatest technical skill. But he was strong and sure enough of himself to make himself completely free and independent. It is extraordinary what a powerful effect the large exhibitions of the last few years have had on his 'opponents'. Hardly anyone laughed. Everyone was enchanted. Even those who did not understand it felt the restrained vibrato of his volcanic passion, the sharpness and aggressiveness of his design, the perfect transformation of what he wanted to say into artistic form, the avoidance of worn-out clichés and the intensity of the creator of these pictures.

Sometimes he is obviously performing conjuring tricks, he shocks, he frightens. How else can he jolt people out of their old fixed ways of seeing? It is folly to decry his drastic methods: he does not demolish in order to show us the ruins; on the contrary he builds something new, better, more interesting on the ground he has levelled. He offers us the expression of our age and his own visionary possession.

Picasso has given immeasurably much to the world. 'He is a source from whom inspiration will continue to flow into the world, making it fruitful and enriching it so that the level of our consciousness is raised and we can the better perceive the joys and mysteries of our precarious existence.'

Whole generations of painters will go on making use of his discoveries.

# CHRONOLOGY

1881 Pablo Ruiz Picasso was born on 25 October in N$^{o}$ 36 Plaza de la Merced, at Malaga, Andalusia. Pablo was the first child of José Ruiz Blasco of New Castilian descent and his wife, Maria Picasso Lopez, who was of Andalusian origin. His father taught drawing and painting in the provincial School of Arts and Crafts, the 'Escuela de San Telmo'.

1891 The family moved to Corunna, the Atlantic port. His father had accepted a teaching appointment there in the 'Instituto da Guarda' which had secondary status. Little Pablo made his his first attempts at painting in Corunna.

1894 His father gave up his own work as an artist and solemnly handed his colours and brushes over to his exceptionally gifted son.

1895 The family spent their holidays at Malaga and afterwards moved to Barcelona. Don José had a teaching post in the 'La Lonja' art school which Pablo entered as a pupil. It took him only one day to complete the task for the entrance examination, for which a month was allowed. During the summer, he went to Madrid for the first time.

1896 The young Picasso rented his first studio in the Calle de la Plata in Barcelona.

1897-1898 Picasso was awarded an honourable mention for his painting *Science and Charity* at the Madrid Fine Arts Exhibition. In the autumn of 1897 he successfuly passed the test for admission to the advanced course at the Royal Academy of San Fernando in Madrid. Picasso caught scarlet fever and returned to Barcelona. He recuperated in Horta de San Juan. His picture *Customs of Aragon* was awarded medals at art exhibitions in Madrid and Malaga. Picasso's first exhibition was held in the small theatre of Papa Romeu's 'Hostal d'Els Quatre Gats' in Barcelona. As a result of this exhibition, the first article about the young artist appeared in *La Vanguardia*. Picasso was influenced by Steinlen and Toulouse-Lautrec. He was also deeply impressed by El Greco and medieval Catalan art.

1900 The Barcelona review *Joventut* was the first journal to publish Picasso's drawings. First stay in Paris (October-December) with his friend Casagemas. The Universal Exhibition was being held in Paris. Picasso sold three drawings to Berthe Weill, the picture-dealer. He took over his fellow countryman Nonell's studio at 49 rue Gabrielle. He signed a contract with the art-dealer Petrus Mañach who was to pay him 150 francs a month for everything he painted.

1901 In early February Picasso settled in Madrid. He was one of the joint founders of the review *Arte Joven.* The first number appeared on 31 March 1901 and was exclusively illustrated by Picasso. But only two or three numbers were published. From then on the young painter no longer signed his works Pablo Ruiz Picasso but simply Picasso. The review *Pel y Ploma* organised an exhibition of his pastels in the Salón Parés in Barcelona. At the end of March he made a second journey to Paris with Andreu Bonsons. He shared a studio with Mañach at 130 Boulevard de Clichy. First Paris exhibition held at Ambroise Vallard's gallery, rue Lafitte. Through this exhibition he made the acquaintance of Max Jacob and the critic Gustave Cocquiot. Beginning of the Blue Period. At the end of December, Picasso returned to Barcelona. The contract with Mañach terminated.

1902 An exhibition of thirty paintings and pastels organised at Berthe Weill's gallery. A second exhibition at Vollard's. In October Picasso returned to Paris with Sebastian Junyer. After changing his district several times, he shared a room in the Boulevard Voltaire with Max Jacob, who was working as a commercial traveller.

1903 Picasso returned to Barcelona at the beginning of the year and worked in the studio of his friend Angel F. de Soto.

1904-05 Picasso returned to Paris to settle there finally. Sebastian Junyer again accompanied him. They both moved into the 'Bateau-Lavoir' at 13 rue Ravignan, now the Place Emile Godeau. Picasso lived there for five years. André Salmon and Kees van Dongen were already living in the 'Bateau-Lavoir' and Juan Gris soon joined them. End of the Blue Period. Picasso met Apollinaire. He became fond of the circus and mixed with the world of the artistes. The Pink Period began. In the summer, Picasso visited Holland with his friend Tom Schilperoot. The Russian art-dealer Shchukine bought several pictures (up to 1914 he was to purchase more than fifty large canvases from Picasso). The American writer Gertrude Stein and her brother Leo also bought pictures. Between 1904 and 1905 Picasso engraved 14 etchings which Vollard published in 1913 under the title of *The Acrobats* (*Les Saltimbanques*). He met Fernande Olivier. His first sculptures appeared.

1906 Picasso made Matisse's acquaintance through the Steins. He painted the *Portrait of Gertrude Stein* which showed the influence of Iberian sculpture. Studies for *The Young Ladies of Avignon.* In this year Picasso also met Derain and Kahnweiler. He spent the summer with Fernande Olivier at Gosol, a town in Lerida province in Spain.

1907 Picasso completed *The Young Ladies of Avignon.* Through Apollinaire he met Braque. Kahnweiler, the picture-dealer, signed a contract with Picasso by which he became the sole dealer in his work. His gallery was at 28 rue Vignon. Picasso was influenced by Cézanne, a retrospective exhibition of whose work was held at the Salon d'Automne.

1908 The celebrated banquet in honour of the Douanier Rousseau was held in Picasso's studio in the 'Bateau-Lavoir'.

1909 Picasso spent the summer with Fernande Olivier in Horta de San Juan. The beginning of 'analytical cubism'. An exhibition organised by the Thannhauser Gallery in Munich. Picasso left the 'Bateau-Lavoir' and settled at 11 Boulevard de Clichy.

1910 Picasso spent the summer in Spain at Cadaqués with the family of his friend Pichot. He was accompanied by Fernande Olivier and Derain. Picasso painted cubist portraits of Vollard, Uhde and Kahnweiler.

1911 During the summer, Picasso and Fernande Olivier were in Céret in the Pyrenees, together with Braque and the sculptor Manolo. Picasso's first exhibition in America was held in the Photo-Secession Gallery in New York. Max Jacob's book *Saint-Matorel* with etchings by Picasso was published by Kahnweiler.

1912 Picasso met Marcelle Humbert, whom he called 'Eva'. Together they went to Avignon and Céret, where he painted with Georges Braque. Afterwards he spent the summer at Sorgues-sur-l'Ouvèze (Vaucluse), where he had rented the villa 'Les Clochettes'. Beginning of 'synthetic cubism'. Picasso made the first collages. He left Montmartre and moved to 242 Boulevard Raspail in Montparnasse. Exhibitions of his work were held at the Stafford Gallery in London and the Dalmau Gallery in Barcelona.

1913 Picasso spent the summer in Céret along with Braque, Juan Gris and Max Jacob. Picasso's father died in Barcelona. Picasso moved from the Boulevard Raspail to 5 rue Schoelcher.

1914 Picasso spent the summer in Avignon with Braque and Derain. 11,500 francs were paid for his picture *The Acrobats* at the Hôtel Drouot. His friends Apollinaire and Braque were called up when war was declared. Marcelle Humbert died in the autumn.

1915 Picasso was living in Paris. He painted naturalistic portraits of Max Jacob, Vollard and others.

1916 To get away from the war atmosphere, Picasso moved to 22 rue Victor Hugo at Montrouge (Seine).

1917 Jean Cocteau persuaded Picasso to collaborate with Diaghilev, director of the Ballets Russes. In February he went to Rome with Cocteau to design the scenery and costumes for the ballet *Parade* by Cocteau, with music by Erik Satie and choreography by Massine. *Parade* was produced in Paris on 18 May. In Rome he met Stravinsky and Olga Koklova, and dancer in the Ballets Russes, who became his wife next year. He visited Naples, Pompeii and Florence. During the summer, he went to Madrid and Barcelona with Olga.

1918 After his marriage to Olga Koklova, he moved to 23 rue de la Boétie. He spent the summer in Biarritz. Apollinaire died as a result of his head wound.

## *Chronology*

1919 Picasso went to London with the Ballets Russes company. He designed the stage-settings for the ballet *The Three-cornered Hat* by Sierra, with music by de Falla, which was produced in London on 22 July 1919. During the summer, he worked at Saint-Raphael on the Côte d'Azur and painted many still-lifes.

1920 Picasso worked on his designs for the ballet *Pulcinella* with music by Pergolesi arranged by Stravinsky, which was shown in Paris on 15 May 1920. He spent the summer at Juan-les-Pins. His work showed antique influences. Beginning of his neo-classical period.

1921 Birth of Picasso's son Paul. The theme of mother and child appeared in his pictures. Picasso designed the setting for *Cuadro Flamenco* with music by de Falla. It was shown in Paris on 22 May 1921. He painted the two versions of the monumental composition *Three Musicians*. He spent the summer at Fontainebleau.

1922 Picasso spent the summer holidays at Dinard in Brittany. Cocteau's *Antigone*, with settings by Picasso, was shown in Paris on 20 December.

1923 During the summer, Picasso worked at Cap d'Antibes and painted a portrait of his mother, who was on a visit there.

1924 Picasso designed the scenery for the ballet *Mercure* with music by Erik Satie. This ballet was shown in Paris on 14 June 1924. He designed the drop-curtain for Cocteau's ballet *The Blue Train* with music by Darius Milhaud and décor by Henri Laurens. This ballet had its first night in Paris on 20 June 1924. During the summer Picasso was at Juan-les-Pins. He began a series of large still-lifes.

1925 Picasso spent the spring at Monte Carlo and the summer at Juan-les-Pins. He took part in the first Surrealist Exhibition at the Pierre Gallery in Paris.

1926 Summer in Juan-les-Pins.

1927 Summer in Cannes.

1928 Summer in Dinard.

1929 Summer in Dinard. Picasso resumed his activity as a sculptor after a lapse of 15 years.

1930 Summer in Juan-les-Pins. Picasso was given the Carnegie Award for the portrait of his wife painted in 1918. Picasso purchased Boisgeloup, a country house near Gisors (Eure).

1931 Picasso illustrated Ovid's *Metamorphoses* with 30 etchings in the 'classical style'. Vollard published Balzac's *Le Chef-d'œuvre inconnu* with illustrations by Picasso, also in the 'classical style'. He also resumed his sculptural activity with great enthusiasm. He spent the summer in Juan-les-Pins.

1932 A big exhibition of Picasso's pictures was held at the Georges Petit Gallery in Paris. A similar exhibition was held in Zürich. The first volume of the great critical catalogues by Christian Zervos appeared in Paris.

1933 Picasso visited Cannes and Barcelona.

1934 Picasso went on a long journey in Spain and visited San Sebastian, Madrid, Toledo, Escorial and Barcelona. He painted numerous bull-fight scenes.

1935 Picasso was separated from Olga Koklova. Divorce proceedings were begun, but came to nothing. Birth of his daughter Maïa whose mother was Marie Thérèse Walter. Jaime Sabartès, a friend of his youth, became Picasso's secretary. Picasso wrote surrealist poetry. He spent a large part of the year at Boisgeloup.

1936 In Spain a retrospective exhibition of his work was held in Barcelona, Bilbao and Madrid. Picasso spent the summer at Juan-les-Pins and Mougins (Alpes-Maritimes). The Spanish Civil War broke out in July. Picasso chose the Republican side. He accepted the post of Director of the Prado Museum. Dora Maar became Picasso's companion. At the end of the year he rented a house in Le Tremblay-sur-Mauldre from Vollard.

1937 Picasso engraved the two large plates *Sueño y Mentira de Franco* (*Dream and Lie of Franco*). He rented a studio in an old house, 7 rue des Grands-Augustins, in which he painted the picture *Guernica,* commissioned for the Spanish pavilion at the International Exhibition in Paris. He kept his flat in the rue de la Boétie. For Jules Renard's *Natural History*, which appeared in 1942 with Buffon's text, Picasso engraved 31 plates. He spent the summer at Mougins.

1938 During the summer Picasso lived in Mougins and at the end of the year in Le Tremblay.

1939 An important Picasso Exhibition was held in the Museum of Modern Art in New York. Picasso's mother died in Barcelona. When war broke out, Picasso left Antibes, where he had spent the summer, for Paris and later returned to Royan.

1940 Picasso stayed in Royan and finally returned to Paris.

1944 After the liberation of Paris he joined the Communist Party. For the first time in his life he took part in the Salon d'Automne and exhibited 79 works.

1945 Picasso spent the late summer in Golfe-Juan. On 2 November he made his first visit to the workshop of the Mourlot brothers, after which he devoted himself enthusiastically to lithography.

1946 Françoise Gilot became Picasso's companion. She spent the summer with him in Golfe-Juan. In the autumn they both went to Antibes. Picasso presented the Grimaldi Museum with a series of his most important new works. He started to make ceramics at Vallauris.

1947 Birth of Picasso's son Claude. Picasso executed lithographs in the Mourlot workshop in Paris.

1948 Picasso occupied the villa 'La Galloise' in Vallauris. He went to the Peace Congress at Breslau. The same year saw the appearance of *Twenty Poems* by the Spanish baroque poet Gongora illustrated by Picasso with 20 heads of women engraved in aquatint. He also engraved the texts and marginalia. Pierre Reverdy's book *The Song of the Dead* with lithographs by Picasso was also published.

1949 Picasso's daughter Paloma was born Picasso travelled to Rome and Florence.

1950 Picasso was made a Freeman of Vallauris. The Venice Biennale exhibited a special show of Picasso's work. Journey to the World Peace Congress at Sheffield.

1951 Picasso's bronze sculpture *The Man with a Lamb,* which he presented to the town, was unveiled at Vallauris.

1953 An important Picasso exhibition was shown in Rome and Milan. Comprehensive exhibitions were also held in Lyons and São Paulo. Picasso and Françoise Gilot separated.

1954 In the spring Picasso painted the series of portraits of Sylvette D. During the summer, he lived at Collioure and Perpignan. In December, he began a series of fifteen variations on Delacroix's *Algerian Women.*

1955 Picasso moved from Vallauris to his new villa 'La Californie' at Cannes. A big retrospective exhibition was held in Munich from 25 October to 18 December. Picasso's wife, Olga Koklova, died at Cannes.

1956 The Munich exhibition was shown in Cologne and Hamburg. Première of Henri Georges Clouzot's film *The Picasso Mystery.*

1957 An exhibition of the new pictures painted at the villa 'La Californie' was held at Kahnweiler's gallery. Picasso's new companion was called Jacqueline Rocque.

1958 Picasso painted a gigantic mural for UNESCO on separate sheets of plywood.

*Frontispiece* Pablo Picasso aged 70. *Photograph by Denise Colomb*

*Page*

9 The house in which Picasso was born, 36 (now 15) Plaza de la Merced, Malaga.

10 Picasso's mother, Doña Maria Picasso Lopez de Ruiz, born 1855 at Malaga, died 1939 in Barcelona.

Picasso's father, Don José Ruiz Blasco, born 1950 at Malaga, died 1913 in Barcelona. He was a painter and art teacher.

11 Pablo Picasso, aged four. Later Picasso wrote on this photograph: 'Scarlet dress, gold buttons and bronze-coloured shoes'. This photograph was probably the first one ever taken of Picasso. It dates from the year in which his sister Lola was born. He had just started going to school.

12 In 1936 Picasso dedicated this childhood photograph to the wife of the poet Paul Eluard: 'Pour Nushe—mon seul portrait'.

13 Picasso at the age of fifteen. Taken in Barcelona in 1896.

15 *The artist's mother* aged 40. Picasso executed this pastel shortly after the family had moved to Barcelona.

*The artist's father,* Don José. Watercolour painted by Picasso in 1896.

16 *The Naked Man.* This drawing was made by the young Picasso in 1985 as his examination task for admission to the art school 'La Lonja', where his father taught. This was the only case in the history of the school when a child was allowed to take an examination which even adults only undertook after years of preparatory study. Little Pablo, as yet unaffected by aesthetic prejudices, drew the model just as he stood, almost without a pause, to the great astonishment of the jury. As a result, he won immediate admission to the school.

17 *Science and Charity.* This picture dates from 1896. His father thought of the title and also posed for the doctor. The original is owned by the artist's sister in Barcelona.

This diploma was awarded to Picasso by the jury of the Madrid Fine Arts Exhibition in 1897 for his painting *Science and Charity.* It was his first success.

18 *Self-portrait* 1897 or 1898. Conté. 9¼" x 12¼" It was the first picture signed 'P. R. Picasso' instead of 'Pablo Ruiz'.

For this drawing, made in 1897, Picasso was his own model. The young painters and writers of Barcelona were strongly influenced by the Pre-Raphaelites and the German *Jugendstil* at the time, as the drawing clearly shows. The drawing is also an example of

Picasso's intensive efforts to study the various positions of the hands in motion and imprint them on his memory.

19 *Self-portrait* painted between 1901 and 1903, oil, 31⅞″ x 23⅞″. Sometimes also called *La Convalescence*. The painting is in Picasso's possession.

20 *The Young Painter.* This portrait of Picasso, which was published in the Spanish review *Pel y Ploma,* was by Ramon Casas, Picasso's rival in Barcelona. A curious feature is that in the background a Montmartre windmill is depicted next to a theatre in Barcelona. The review, which was owned by Casas, published this drawing in June 1901 in an article on an exhibition of Picasso's pastels in the celebrated Salón Parés, which Miguel Utrillo had written under the pseudonym 'Pincel'.

21 *Self-portrait* in front of the Moulin Rouge in Paris, 1901. Coloured crayon and Indian ink. *Mrs E. Heywood-Lonsdale Collection.* Picasso portrayed himself with his easel and painting equipment under his arm on his arrival in Paris for the second time. The figure in the right-hand corner is Jaime Andreu Bonsons. The signature is by another hand.

22 Illustrated letter. Written in Barcelona in 1902 to Max Jacob in Paris.

24 *Dining out,* Paris 1901, oil, 18⅜″ x 24⅜″. *A. Lefèvre Collection,* Paris.

25 *The Toilet,* Paris 1901, oil, 20″ x 24⅜″. This picture shows Picasso's room in the Boulevard de Clichy. On the wall is a Toulouse-Lautrec poster. Lautrec's influence on Picasso is obvious in this picture.

27 *Self-portrait in a Top-hat,* Paris 1901, oil on paper, 19¾″ x 13″. *Bergengren Collection, Malmö.* The art-dealer Vollard wrote in 1937: 'In the year 1910 I was visited by an exquisitely dressed young Spaniard. . . .' The top-hat was in fashion during this epoch of the *café-concert* and the French Cancan.

28 Picasso in Paris 1904. The dedication to 'My dear friends Suzanne and Henri' refers to S. and H. Bloch.

29 *Self-portrait* in a cap. *Dora Maar Collection.* In this picture Picasso has not portrayed himself in a mirror but as others saw him during the winter of 1904/05. According to Sabartès, he was very fond of this cap.

*Girl on Horseback and Young Man,* watercolour drawing 1906.

30 *The Couple,* oil 1904, 40″ x 32⅜″. *B. Mager Collection, Ascona.*

31 Picasso in Barcelona in 1905 between Fernande Olivier and Ramon Raventos in the studio of the painter J. Vidal. Vidal's studio was the meeting place for Wagner enthusiasts. For this reason his friends called it 'Valhalla'.

32 *The Jugglers,* oil 1905.

*The Two Sisters,* Gouache on paper, 21⅜″ x 15″. *Private collection, Paris.* This picture painted in 1904 has hints of Gauguin in it. Picasso had now left Barcelona for good. He spent the next five years with Fernande Olivier in great poverty. He painted the personalities of his own world: absinthe drinkers, the poor, the sick and the oppressed. This was the Blue Period, when he painted pictures by gaslight.

## *Notes on the Plates*

33 *The Woman with the Crow*, Paris 1904, gouache on cardboard, 25⅜″ x 19⅜″. *Toledo Museum of Art, Ohio.* Guillaume Apollinaire was the previous owner of the picture.

34 The 'Bateau-Lavoir', the building clinging to the slope of the Butte Montmartre, became famous: Picasso lived and worked there from 1905 to 1909. This building facing the rue Ravignan (now Place Emile Godeau) was given its name by Max Jacob. Picasso also met Fernande Olivier there.

Frédé, the proprietor of the Montmartre bar 'Le Lapin Agile', with his pet donkey Lolo.

35 The poet Max Jacob. Picasso met him and the critic Cocquiot on 24 June 1901 in Vollard's gallery.

Caricature of the poet Guillaume Apollinaire by Picasso, 1905.

37 *The Boy with a Pipe*, 1905. *Mr and Mrs John Hay Whitney Collection, New York.*

39 *The Athlete*, Paris 1905, gouache on cardboard, 21¼″ x 17⅜″. *Private collection, Paris.* About 1905 the days of privation were over. Picasso went as often as he could to the circus with Fernande Olivier; it interested him as much as did bull-fights in Spain. Fernande has told how Picasso enjoyed talking to the clowns: 'He was amused by their appearance, their accent, and their quick but rather flat—as soon as they were not performing—repartee. He admired them and was very sympathetic towards them. I have never seen Picasso laugh so heartily as at the Médrano Circus. He enjoyed himself like a child and completely forgot that the show which amused him was not exactly of the highest quality.'

40 *Majorcan Woman*, gouache and water-colour 1905, 27¼″ x 20¾″. *Pushkin Museum, Moscow.*

41 *Woman Drinking Absinthe*, oil 1901, 29¼″ x 21¼″.

42 Fernande Olivier in 1906.

43 *Man's Head*, Paris 1906, oil, 7⅜″ x 10⅜ (probably a self-portrait). *Private collection, Paris.*

44 *The Harlequin's Family*, Paris 1905, gouache, 22⅞″ x 16⅞″. *Lewisohn Collection, Metropolitan Musuem of Art, New York.*

45 *Woman's Head*, oil 1906, 20″ x 13⅜″.

46 *The Frugal Meal*, etching 1904. This etching belongs to a series of 14 entitled *The Acrobats* (*Les Saltimbanques*), which were engraved in 1904/05 and are among the most exquisite of Picasso's early graphic works. Fernande Olivier wrote: 'At that time Picasso was working on an etching: *A Man and a Woman seated at a Table*, a starving couple who express poverty and alcoholism with horrifying realism.

47 *The Acrobat on a Ball*, oil 1905, 58⅞″ x 38¾″. *Pushkin Museum, Moscow.*

48 *Gertrude Stein*, Paris 1906, oil, 36″ x 32″ *Metropolitan Museum of Art, New York.* Picasso struggled very hard with this picture. He began it in the style of his Pink Period. Even after 80 sittings he was still not satisfied with the result. He stopped work on it and only finished it, in the absence of the model, on his return from spending the summer at Gosol in Spain. It marks the beginning of a new period in his art.

## *Notes on the Plates*

50 *Woman's Head,* Conté 1906. This picture is one of numerous studies for *The Young Ladies of Avignon.*

51 *The Young Ladies of Avignon,* oil 1907, 96¼" x 92". *Museum of Modern Art, New York.* Picasso said that he painted this picture from his memories of a brothel in the Calle Avignon in Barcelona, but that no collector could be expected to accept a title like 'In the Avignon Brothel'.

52 Henri Rousseau in his studio.

53 *El Aficionado,* Sorgues 1912, oil 53¼" x 32¼". *Kunstmuseum, Basle.*

54 *Ambroise Vollard,* Paris 1910, oil, 36¼" x 25⅜". *Pushkin Museum, Moscow.* Vollard relates in his memoirs that many connoisseurs joked about his cubist portrait and asked who it was meant to be. 'But the four-year-old son of a friend pointed straight at it with his finger and said: "That's Vollard." '

55 *Guitar and Bottle,* oil and gummed paper on canvas 1913, 25⅜" x 21¼".

56 Picasso in his studio at 5 rue Schoelcher, 1914.

57 Picasso in 1917.

Head of Picasso. This work by the Spanish sculptor Gargallo was intended to form the keystone of an arch in the Teatro del Bosque in Barcelona. It was executed in 1917.

58 *Guillaume Apollinaire,* pen and ink drawing 1916. Soon after the outbreak of war Apollinaire received a head wound which eventually caused his death in 1918. The bandage can be seen under his cap in the picture.

59 *The Card-Player,* Paris 1914, oil, 43¼" x 35¾". *Museum of Modern Art, New York.*

60 *Spanish Dancer,* oil, 47¼" x 35⅜". Supposedly a portrait of Picasso's wife Olga.

*Diaghilev and Selisburg,* spring 1917. Pencil sketch 24⅜" x 18¾". Picasso was Diaghilev's friend and collaborator for several years. Serge Diaghilev was the director of the Ballets Russes.

*Igor Stravinsky* was sketched by Picasso during his stay in Rome in 1917.

62 *Picasso's Wife at the Piano* at 23 rue de la Boétie, Paris. Graphite 1919.

63 *The Artist's Sitting-room.* Cocteau, Olga Picasso, Erik Satie, composer of the music for Cocteau's first ballet, and Clive Bell by the fireside in the rue de la Boétie flat. 21 November 1919. Graphite, 19⅜" x 24⅜".

64 *The Dancers,* drawing 1925.

*Mercure,* a production by the Ballets Russes. *Photograph by Valéry. Mercure,* a series of 'plastic poses' arranged by Léonide Massine, was first shown at the Théâtre de la Cigale on 15 June 1924. Picasso designed the scenery and costumes for this production.

65 *Three Dancers,* pen and ink drawing 1925, 14" x 10".

66 *Harlequin with Clasped Hands,* oil 1923, 52" x 38¾".

*The Woman in White,* oil 1922, 25⅜" x 21¼".

67 *Mother and Child,* oil 1921, 38¾" x 28⅜".

68 Picasso at Dinard. His son Paul, who accompanied him was born on 4 February 1921.
*Picasso's son, Paul, aged two,* oil 1923, 52″ x 38¾″. *In the artist's possession.*

69 *The Artist's son, aged three, in Harlequin's Costume,* oil 1924, 52″ x 38¾″.

70 Thérèse Walter, who presented Picasso with a daughter called Maïa in 1935 *Photograph by 'Du'.*

Boisgeloup, a 17th-century country house which Picasso bought in 1932. It is situated near Gisors (Eure). Picasso was attracted both by the noble proportions of the building and the wonderful old trees surrounding it.

71 *Young Woman with a Looking-glass,* oil 1932, 64″ x 52″. *Museum of Modern Art, New York.* This picture was acquired in 1938 as the first purchase by the Mrs Simon Guggenheim Fund.

72 Picasso's Paris studio in the rue des Grands-Augustins. *Photograph by Buchheim.* The studio is behind the high windows. Picasso rented 'the Barrault loft' in 1937. He painted *Guernica* there.

72/73 *Sueño y Mentira de Franco* (*Dream and Lie of Franco*), etching 1937, 13″ x 15¾″. Picasso engraved two etchings in the manner of the old broad-sheet, of which thousands of copies were distributed during the Spanish Civil War.

74 *Woman's Head,* oil 1935.

75 *Interior with Girl Drawing,* Paris 1935, oil, 52″ x 77⅜″. The girl is one of the many versions of Dora Maar painted by Picasso at this time.

76 *The Blind Minotaur,* Paris 1934, aquatint from the series commissioned by Vollard, 9⅜″ x 13⅜″.

77 *The Monster,* Boisgeloup, 24 April 1935. In 1946 this drawing was used as a poster for a lecture, 'Picasso et notre temps', by Paul Haesaerts.

78/79 *Guernica,* Paris 1937, oil 140⅜″ x 312¾″, *Museum of Modern Art, New York.* Picasso was commissioned to paint an enormous picture for the Spanish Pavilion at the International Exhibition in Paris. He made eight different attempts before he arrived at the definitive version. This gigantic canvas was the artist's protest against the bombing of the little Spanish town of Guernica by the German Condor Legion on 28 April 1937.

80/81 *War* and *Peace,* oils 1952 (both 188″ x 408″). Picasso began the numerous studies and sketches for these two paintings in the spring of 1952. They both come into the category of Picasso's great historical pictures like *Guernica* and *The Korean Massacres.* The artist intended them to rouse the conscience of mankind.

82 *Head of Dora Maar,* bronze 1941, 31¼″ high.

*Woman's Head,* gouache 1940, 18⅜″ x 15″.

83 *Portrait of Dora Maar,* oil on wood 1941, 25⅜″ x 20⅜″.

84 *Portrait of Maïa Picasso, aged 2¼,* oil, 16th January 1938, 29¼″ x 24″. *In the artist's possession.*

85 *Woman's Head,* 1939.

## *Notes on the Plates*

86 Picasso on the Côte d'Azur. *Photograph by Denise Colomb.*

87 *Bull's Head.* Picasso used a bicycle saddle and a pair of handlebars to make this brilliant improvisation. The two objects which were made of such different materials underwent a convincing transformation when cast in bronze.

The 'raw material' for Picasso's creative compositions is all here in this shed. The bull's head described above was made from this 'rubbish'.

88 *Youth*, lithograph 1950, 20″ x 25$\frac{3}{4}$″.

89 *Seated Woman*, six-colour lithograph 1949, 25$\frac{3}{8}$″ x 20″. Picasso executed this colour lithograph from one of his pictures. Picasso usually made variations on the same theme in his lithographs, but there is only one version of this proof, because he suddenly had to leave for Paris while he was working on it.

90 *The Dove*, lithograph 1949, 21$\frac{3}{8}$″ x 27$\frac{7}{8}$″. Thousands of reproductions of this lithograph were made, particularly in the form of posters for the Peace Congress in Rome, 1949.

*Dove on a Grey Ground*, lithograph 1947, 10$\frac{7}{8}$″ x 17$\frac{3}{4}$″.

*Dove on a Black Ground*, lithograph 1947, 12$\frac{1}{4}$″ x 18$\frac{3}{8}$″.

*Dove with Young*, lithograph 1947, 15$\frac{3}{4}$″ x 20$\frac{7}{8}$″.

91 Françoise Gilot next to one of Picasso's lithographs for which she was the model. *Photograph by Denise Colomb.*

92 *Pan*, Vallauris 1948, lithograph 26″ x 20$\frac{3}{8}$″.

*Laughing Faun*, Vallauris 1948, lithograph, 26″ x 20$\frac{7}{8}$″.

93 Picasso and Jacqueline Roque at Vallauris. *Photograph by Toucheraud.*

95 *Woman with an Orange* (Françoise with the children Claude and Paloma), oil 1951, 45$\frac{1}{4}$″ x 34$\frac{3}{8}$″.

96 *The Man with a Lamb*, (*L'homme au mouton*), pen and wash drawing 1943, 25$\frac{3}{8}$″ x 8$\frac{3}{8}$″.

*The Man with a Lamb*, bronze sculpture in the market-place at Vallauris. Paris 1944, 86″ high. Picasso presented the commune with a cast of his bronze when he was made a Freeman of Vallauris in 1950.

97 *The Big Cock*, bronze 1932, 26″ high. *Tate Gallery, London.*

98 Picasso at breakfast in Vallauris. The 'Picasso croissants' are like the hands he he painted in the 1930s.

99 *The Toad*, lithograph 1949.

100 The guitar has played a big part in Picasso's life. In addition to painting it frequently he plays it himself. *Photograph by Lartegue.*

Picasso congratulates a matador in the bull-ring at Vallauris. *Photograph by Toucheraud.*

## *Notes on the Plates*

101 A corner of Picasso's studio in the rue des Grands-Augustins, Paris. On the wall a basket-work bull's head. Beneath it Picasso's hat. *Photograph by Denise Colomb.*

102 Jacqueline Roque. Picasso's companion after his parting from Françoise Gilot. *Photograph: Magnum.*

*The Goat,* bronze 1950, 48″ x 56″. *Photograph by Denis Brihat.* This sculpture is in the garden of the villa 'La Californie'.

103 Picasso between two sculptures in front of his villa 'La Californie'. The figure on the left was modelled in 1943/44, 63⅜″ high, the right-hand one in 1932, 49⅜″ high. *Photograph by Inge Schoenthal.*

104 The series of portraits of *Sylvette,* Vallauris 1954, oils. Three versions Bottom: *Portrait of Sylvette in a Green Armchair,* 32⅜″ x 26″.

105 Picasso and Sylvette D. in his studio. *Photograph: Match.* When Picasso saw Sylvette in the street one day, he was so fascinated that he spoke to her and asked her to sit for him. When the sittings were over, Sylvette was allowed to choose one of the portraits.

106 Picasso's son Claude, aged four. *Photograph by Denise Colomb.*

107 *Paloma,* Picasso's daughter, oil 1952, 16¼ x 13″.

*Claude,* oil 1951, 18¼ x 15″.

108 *Women's Heads* for the text of Gongora's poems, aquatint 1946.

109 A sonnet by the Spanish poet Gongora (1561-1627) in Picasso's handwriting, with marginalia. Etchings and engraved text.

110 *Le Mystère Picasso. Photograph: Keystone.* In 1955 Picasso played himself in a film directed by Georges Clouzot at Nice.

Daniel-Henry Kahnweiler, Picasso's art-dealer in Paris since 1907, except for the First World War.

111 Picasso's sculptor's studio. *Photograph by Robert Doisneau.*

112 *The Painter and his Model,* drawing 1954. Picasso has made many variations on this theme in different mediums.

113 On the marble steps of his villa 'La Californie'. *Photograph by Inge Schoenthal.* Picasso is sitting betwwen two figures playing the pan pipes which he sketched on cardboard and then cut out.

114 *Female Figure,* pottery.

Poster for an exhibition at Vallauris. Picasso executed it in 1952 and had it printed at Mourlot's workshop in Paris.

115 Picasso exhibition in Munich 1955. *Photograph by Stefan Moses.*

116 *Goat's Head and Candle,* bronze 1951/52, 31¼″ high; size of base 26¾″ x 14⅜″.

*Ape with Young,* bronze 1952, 21¾″ high. The head was made from a toy car, the body from a child's ball and its tail from a car spring. The young ape's head is a golf ball.

## *Notes on the Plates*

117 Picasso in his studio with his sculptures, ceramics and pictures. *Photograph by Inge Schoenthal.*

118 Picasso's handwriting. This page of a letter was used by the handwriting expert Trillat for the analysis he made in 1942.

119 *Bull-fight scene* on a ceramic plate, 13″ x 12⅜″.

*The White Owl*, pottery 1952, 13″ high.

120 Picasso, aged 76, at Cannes. *Photograph: Traverso.*

121 *Studies of Heads*, pen and ink drawing, Vallauris 1953.

122 *Woman in an Armchair* (Jacqueline Roque), 19 April 1956, 39⅜″ x 32⅜″.

123 Picasso's monumental work for the UNESCO building in Paris is 27 feet wide and covers a trapezoid surface of about 90 square feet. Picasso painted it piece by piece in forty separate panels.

Picasso watching his picture being assembled. 1957. *Photograph: Pandis.*

124/25 Picasso. *Photograph by Robert Doisneau*

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